

dup



Ministère de l'Éducation
Ministry of Education

Sean Conway, ministre
George R. Podrebarac, sous-ministre
The Honourable Sean Conway, Minister
George R. Podrebarac, Deputy Minister

OH102
373.19097.2
059 DE/C-EF

**Programme-cadre
pour l'enseignement de
l'anglais dans les écoles de
langue française**

**Curriculum Guideline
for the teaching of English
in French-language schools**

Anglais/ English

**Cycles intermédiaire
et supérieur
1985**

**Intermediate and
Senior Divisions
1985**

Remerciements/Acknowledgements

Équipe de rédaction/Writing Team

Raymond Jones, école secondaire Plantagenet

JoAnne Lavigne-Renaud, services consultatifs, bureau régional de North Bay

Ralph Perry, école secondaire Embrun

Penny Sylvestre, école secondaire André Laurendeau

Claire Welsh, école Saints Martyrs Canadiens

Directeurs de l'équipe/Project Managers

Jacques W. Giroux, Project Manager, Ministère de l'Éducation/Ministry of Education

Robert Millette, Ministère de l'Éducation/Ministry of Education

Comité consultatif/Advisory Committee

Michael Canale, Institut d'études pédagogiques de l'Ontario/Ontario Institute for Studies in Education

Jean Guertin, Conseil de l'éducation de Niagara-sud/Niagara South Board of Education

Glen Irons, Centre for English Language Program, Brock University

Ted Keehn, Chairman, Language Department, Cambrian College

Alain Lacroix, Conseil des écoles séparées du comté de Welland/Welland County Roman Catholic School Board

Romual Lyrette, Conseil de l'éducation de Timmins/Timmins Board of Education

C.H. Maingon, Royal Military College of Canada, Kingston

M.A. Mason, Royal Military College of Canada, Kingston

Michael O'Hagan, Conseil de l'éducation de Sudbury/Sudbury Board of Education

Marlyn Sheehan, Conseil scolaire d'Ottawa/Ottawa Board of Education

Raymond Saint-Jacques, département d'anglais/English Department, Université d'Ottawa/University of Ottawa

Contents

2	Introduction
2	The Goals of Education
3	Research and Theory
3	Second-Language Learning Versus Second-Language Acquisition
4	Language and Understanding
5	The Role of Grammar
6	The Teaching of English in French-Language Schools
6	Language Acquisition
7	Diversity in Language Development
7	Language Interference
7	Language and Culture
7	Summary
8	General Aims of the Guideline
8	Objectives of the Program From Grades 7 to 12
8	Introduction
9	Adaptation of Courses for Exceptional Students
10	Objectives and Sample Content
16	Special Provisions
16	Business English Program for the Ontario Secondary School Diploma
16	Ontario Academic Courses (OACs)
16	Introduction
17	OAC I: Literature and Writing
19	OAC II: Creative and Practical Writing
21	Instructional Strategies in Developing Units of Study
21	General Approach
21	Developing a Unit in Grades 7 and 8
25	Developing Units in Grades 9-12 at the Basic, General, and Advanced Levels
29	Classroom Strategies

30	Resources in the Teaching of Anglais/English
30	Learning to Read and Reading to Learn
32	Writing and Learning
34	Examples of Language Learning Through Writing Activities
39	Dramatic Arts
40	Evaluation
40	General Principles of Evaluation
42	Proficiency-Stage Descriptions
45	Assessment of Student Achievement
46	Program Evaluation
50	Assessment Pools
50	Computers in the Anglais/English Classroom
51	Drill and Practice
51	Games and Puzzles
51	Tests and Quizzes
51	Tutorials
51	Simulations/Problem Solving
51	Reading
52	Controlled/Random Generators
52	Word Processing
52	Data Bases
53	Life Skills and Career Education
53	Life Skills
53	Career Education
54	Values in Anglais/English Programs
54	Sex Equity
54	Policy of the Ontario Government
54	Selection of Learning Materials
54	Bias in Language
55	Appendix: A Taxonomy of Educational Objectives
60	Bibliography
60	Research
60	Evaluation

Introduction

This document is designed to guide school boards and teachers in the development of programs and courses of study for the teaching of English in French-language schools. It supersedes the curriculum guideline *Anglais, Primary, Junior, Intermediate, Senior, 1970* and is the sole guideline to be used for the development of anglais/English courses in French-language schools.

The ministry wishes to ensure consistency within a school in the naming of programs and courses of study at the secondary level. All schools using this guideline to develop programs or courses of study are therefore required to designate them as either “anglais” or “English”, but the same code (EAE) will indicate that both designations refer equally to the same content for courses developed from this guideline. Only one of these designations is to be used in a school, regardless of the level of difficulty at which a course is offered.

The Goals of Education

The goals of education consist of helping each student to:

1. develop a responsiveness to the dynamic process of learning

Processes of learning include observing, sensing, inquiring, creating, analysing, synthesizing, evaluating, and communicating. The dynamic aspect of these processes springs from their source in many instinctive human activities, their application to real-life experiences, and their systematic interrelation within the curriculum.

2. develop resourcefulness, adaptability, and creativity in learning and living

These attributes apply to modes of study and inquiry, to the management of personal affairs such as career plans and leisure activities, and to the ability to cope with challenge and change.

3. acquire the basic knowledge and skills needed to comprehend and express ideas through words, numbers, and other symbols

Such knowledge and skills will assist the learner in applying rational and intuitive processes to the identification and solution of problems by:

- a) using language aptly as a means of communication and an instrument of thought;
- b) reading, listening, and viewing with comprehension and insight;
- c) understanding and using mathematical operations and concepts.

4. develop physical fitness and good health

Factors that contribute to fitness and good health include regular physical activity, an understanding of human biology and nutrition, the avoidance of health hazards, and concern for personal well-being.

5. gain satisfaction from participating and from sharing the participation of others in various forms of artistic expression

Artistic expression involves the clarification and restructuring of personal perception and experience. It is found in the visual arts, music, drama, and literature, as well as in other areas of the curriculum where both the expressive and receptive capabilities of the learner are being developed.

6. develop a feeling of self-worth

A feeling of self-worth is affected by internal and external influences. Internally it is fostered by realistic self-appraisal, confidence and conviction in the pursuit of excellence, self-discipline, and the satisfaction of achievement. Externally it is reinforced by encouragement, respect, and supportive evaluation.

Research and Theory

7. develop an understanding of the role of the individual within the family and the role of the family within society

Within the family the individual shares responsibility, develops supportive relationships, and acquires values. Within society the family contributes to the stability and quality of a democratic way of life.

8. acquire skills that contribute to self-reliance in solving practical problems in everyday life

These skills relate to the skilful management of personal resources, effective participation in legal and civic transactions, the art of parenthood, responsible consumerism, the appropriate use of community agencies and services, the application of accident-prevention techniques, and a practical understanding of the basic technology of home maintenance.

9. develop a sense of personal responsibility in society at the local, national, and international levels

Awareness of personal responsibility in society grows out of knowledge and understanding of one's community, one's country, and the rest of the world. It is based on an understanding of social order, a respect for the law and the rights of others, and a concern for the quality of life at home and abroad.

10. develop esteem for the customs, cultures, and beliefs of a wide variety of societal groups

This goal is related to social concord and individual enrichment. In Canada it includes regard for

- a) the Native peoples;
- b) the English and French founding peoples;
- c) multiculturalism;
- d) national identity and unity.

11. acquire skills and attitudes that will lead to satisfaction and productivity in the world of work

In addition to the appropriate academic, technical, and interpersonal skills, this goal relates to good work habits, flexibility, initiative, leadership, the ability to cope with stress, and regard for the dignity of work.

12. develop respect for the environment and a commitment to the wise use of resources

This goal relates to a knowledgeable concern for the quality of the environment, the careful use of natural resources, and the humane treatment of living things.

13. develop values related to personal, ethical, or religious beliefs and to the common welfare of society

Moral development in the school depends in part on a consideration of ethical principles and religious beliefs, a respect for the ideals held by others, and the identification of personal and societal values.

This section provides a brief synopsis of research and theory on language learning. The concepts presented here are based on the results of formal research studies, language-acquisition theories, and extensive observation of language development in individuals. The approach to language learning adopted in this guideline owes much to these investigations and is rooted in the theories to which they contributed. Since some teachers, consultants, or other readers will wish to study the theoretical underpinning of this guideline in greater depth, a bibliography is provided at the end of this document.

Second-Language Learning Versus Second-Language Acquisition

S.D. Krashen and others differentiate between second-language *learning* and second-language *acquisition*. Krashen and Terrell express the distinction as follows:

Simply, acquiring a language is "picking it up," i.e., developing ability in a language by using it in natural, communicative situations. Children acquire their first language, and most probably, second languages as well. . . .

Adults can also acquire [a second language]: they do not usually do it quite as well as children, but it appears that language acquisition is the central, most important means for gaining linguistic skills even for an adult.

Language *learning* is different from acquisition. Language learning is "knowing the rules," having a conscious knowledge about grammar. According to recent research, it appears that formal language learning is not nearly as important in developing communicative ability in second languages as previously thought.¹

1. Stephen D. Krashen and Tracy D. Terrell, *The Natural Approach* (Oxford: Pergamon Press; San Francisco: Alemany Press, 1983), p. 18.

With second-language “acquisition”, individuals unconsciously intuit or acquire structure and vocabulary while their conscious attention is focused on meaning and communication. For normal performance purposes, this is the only way in which a second language is acquired. For acquisition to be effective, the meaning must be readily comprehensible, and the communication process both motivating and non-threatening.

In other words, first- and second-language acquisition are alike in that the learner acquires productive ability only after a fair amount of exposure to language used for real purposes. (The amount needed varies with the individual.) The very act of production, whether it be speaking or writing, extends the learner’s mastery. If the learner receives appropriate feedback, the response not only provides additional exposure but also encourages the learner towards continued performance. To be appropriate, feedback should focus on meaning and provide a model of correct form.

That a second language is most effectively learned indirectly, when attention is focused on meaning or content, has been abundantly confirmed by the immersion studies in Ontario and Quebec conducted by researchers such as Wallace Lambert, Richard Tucker, and Fred Genesee of McGill University and Merrill Swain and James Cummins of OISE. The important point about immersion is the method of learning; students acquire language while their attention is directed towards understanding content and communicating meaning. Krashen describes this as the “Great Paradox” of language teaching: “Language is best taught when it is being used to transmit messages, not when it is explicitly taught for conscious learning.”²

Language and Understanding

In *Language and Learning* James Britton describes how children acquire their first language within and outside the school context. He discusses how they use language not only to learn about school subjects but also to help them make sense of life. Britton’s point is that language is not only (or even primarily) used for communication; it is also used to “express”, to formulate a personal sense, or understanding, of what the world is about. That is, language does not simply represent or reflect an independent meaning that exists in our heads; it is through our use of language that we arrive at that meaning.

Even though with Francophone students this process of arriving at meaning occurs first in French, teachers should be aware of its significance to the development of language skills in English as well. As Britton observes, expression is inseparable from thought. Teachers should therefore design learning activities that arise naturally from their pupils’ own thought processes. If students are to develop effective language skills, teachers must be constantly aware of the relationship between thinking and language use. In providing Francophone students with a second vocabulary, instruction in English may well enable them to extend both their range of thought and their power of expression.

The Role of Grammar

Numerous studies have demonstrated that the direct teaching of grammar for those who already speak the language does not improve skill in using language. Research in support of this point has been summarized by Frank Smith, R.B. Kaplan, Ian Pringle, and W.B. Elley, among others. In reporting the findings of numerous studies, for instance, Pringle concluded as follows: "In view of the widespread agreement of research studies based upon many types of students and teachers, the conclusion can be stated in strong and unqualified terms: the teaching of formal grammar has a negligible or, because it usually displaces the same instruction and practice in actual composition, even a harmful effect on the improvement of writing."³

Elley confirms this conclusion after reviewing empirical studies on the practical value of teaching grammar. He states: "It is difficult to escape the conclusion that English grammar, whether traditional or transformational, has virtually no influence on the language growth of typical secondary school students."⁴

This guideline in no way implies that grammatical concepts or terms should not be addressed in the classroom. In fact, when a teacher discusses writing with students, it is almost always necessary to use grammatical terms. What this guideline does state is that the formal teaching of grammar divorced from actual student production will not help students to learn to express themselves. As is also emphasized in the subsection "Language Acquisition" on page 6, grammatical concepts and terms are taught when the teacher decides, on the basis of an analysis of a student's productive efforts, that the student has reached a point where he/she needs to learn them in order to improve written or oral work.

Sentence combining, which has been shown to exert a positive effect on student writing, is an example of one kind of indirect grammar teaching that is being advocated. It requires that students combine the central ideas of sentences in ways that exemplify the basic structural rules of the language. Students learn by doing, not by

being told about rules. What they learn, as various research studies seem to confirm, is to produce written work that displays maturity in sentence structure and a general superiority in style. In using sentence-combining exercises, teachers should aim at helping students to attain precision and clarity in expression and to develop a flexible writing style. Sentence combining is described in more detail in the resources section of this guideline.

The ineffectiveness of formal grammar learning in improving students' use of language is explained, in part at least, by the research findings of Jean Piaget and other developmental psychologists. In commenting on their findings, Elley observes that the limited ability of pre-adolescents to manipulate abstract concepts makes it unlikely that children will apply grammatical knowledge when they write a composition. Pringle reports that Macaulay had argued that formal grammar cannot be grasped with any real understanding by pupils under the age of fifteen. Macaulay thus explained the "parrot" nature of much of learning and the absence of transfer to students' writing. Later scholars confirmed Macaulay's conclusions.⁵

It seems clear from the research literature that certain abstract notions cannot be easily grasped until students reach an appropriate stage of the maturing process. The introduction of various grammatical concepts will therefore be governed by each student's readiness.

3. Ian Pringle, "The Case for Restoring Grammar", *The English Quarterly*, vol. IX, no. 3 (Fall 1976), pp. 19-30.

4. W.B. Elley et al., *The Role of Grammar in a Secondary School Curriculum* (Wellington, N.Z.: New Zealand Council for Educational Research, 1979), p. 19.

5. W.J. Macaulay, "The Difficulty of Grammar," *British Journal of Educational Psychology*, November 1947.

The Teaching of English in French-Language Schools

The philosophy underlying this document consists of several basic principles, some concerned with language learning generally and others with the unique place of the teaching of English in the curriculum of Ontario's French-language schools. The guideline attempts to take into account the variation in the needs, expectations, and linguistic and cultural backgrounds of students in these schools.

Language Acquisition

As explained in the last section, some contemporary research and theory suggest that there are similarities in the ways learners acquire their first and additional languages. One is that people acquire a language most readily when they employ it for a purpose – to communicate with another person, for example. This being so, teachers will achieve the best results through teaching strategies and learning activities that involve the purposeful use of language rather than through textbook exercises that have no obvious practical application.

In using language purposefully, learners achieve communicative competence through a process involving a blend of reception and production skills. Students move naturally from the reception mode of listening or reading to the production mode of speaking or writing – reflecting the way language is used in everyday life. They receive information, from a book or other medium, teacher, or classmate; try to express their view of it or to add to it; assess the response to their efforts; and then try to express themselves more clearly. Through the repetition of this process, learners develop the ability to use language effectively. As Britton says, people use language in order to help them understand their world.

In the classroom, the teacher assists this natural process by providing occasions for using language in authentic rather than contrived situations, by reinforcing successful attempts to communicate, and by planning learning activities that blend reception and production skills. By thus strongly emphasizing the interactive *process* that students go through as they try to communicate, the teacher increases the likelihood of their creating a superior *product*.

This view of language learning suggests a student-centred approach. In a student-centred approach, elements of grammar and sentence structure are introduced when an analysis of the student's work suggests to the teacher that the student needs to learn them in order to edit and improve his/her written work. This approach to language teaching is often termed *functional* to reflect a key function of language – communication. Grammatical concepts are taught not as ends in themselves, but as means of achieving more effective communication.

Diversity in Language Development

Students in French-language schools across Ontario exhibit considerable diversity in English-language development. Some live in an environment that exposes them to English almost constantly; for others such exposure may be only occasional or in some cases limited to their English classes.

Depending on the background and milieu of the student, English may be viewed as a “second language” – one to which the student has had limited exposure and in which he/she is not yet fluent – or, for students in French-language schools who have grown up speaking both languages and who are able to use English with ease and fluency, as “another language”. With the latter group in some cases, in fact, it might be difficult to determine which of the two languages is dominant. Finally, there is a small minority of students in French-language schools for whom special provisions must be made because French may be their second language and English their third. Although all of these students will exhibit diverse needs, their common exposure to two, or in a few instances three or more, languages may serve to improve their language and thinking skills.

Language Interference

In certain areas of the province, some Francophone students taking anglais/English courses will encounter problems of maternal-language interference in varying degrees. Errors may occur, for example, in spelling, in the selection of prepositions, and in the use of possessives. Subject-verb agreement may present problems, especially with the third-person singular of present tenses, and incorrect verb tenses may be used; for example, the present-progressive tense may be used rather than the simple present, or errors may occur in the choice of perfect tenses. Problems may also occur with certain sentence structures and idiomatic expressions.

Such errors should be dealt with as they occur. However, as the “Proficiency-Stage Descriptions” in the section on evaluation below clearly demonstrate, certain interference errors may never be eliminated.

Language and Culture

Language closely reflects the values, manners, and customs of the culture in which it is rooted. Students who learn English should increase their awareness of the cultures of English-speaking peoples; otherwise, they may not be sensitive to the nuances of English expression. In advocating the exposure of students to the many facets of English cultures, this guideline seeks to enhance students’ awareness of them without in any way fostering the assimilation of students into the larger society. Just as many students in French-language schools speak English fluently, others moderately well, and still others poorly, there is a similarly wide variation in students’ exposure to the cultures of English-speaking peoples. Teachers will face the challenging task of adapting courses of study to fit whatever diversity they find in local schools.

Summary

This guideline is founded on the following principles, which shall govern program and course design:

1. People use language to communicate and to think.
2. People learn a language through a complex interactive process that involves continuous attempts to refine and improve communication.
3. Communication is purposeful.
4. For students who already speak the language, elements of grammar and sentence structure are introduced mainly when the teacher decides that the student needs to learn them in order to edit and improve oral and written communications.
5. The wide diversity in the development of English competence among students in Ontario’s French-language schools necessitates the elaboration at the local level of courses of study that reflect this diversity.
6. As a means of achieving a deeper understanding of the English language, students in French-language schools in Ontario must receive exposure to the culture from which the language arises.

General Aims of the Guideline

The general aims of anglais/English programs are as follows:

- to raise the students' level of proficiency in the use of the English language;
- to increase students' ability in using language to think;
- to broaden students' language and cultural experiences through the study of language, literature, and other media in English;
- to develop students' language and thinking skills and help them to apply these skills in responding to material transmitted through the various print and electronic media;
- to foster in students a positive self-image by providing them with opportunities for successful communication;
- to encourage students' acceptance of personal responsibility in the world in which they live through their exploration and appreciation of customs, mores, beliefs, and values, as reflected in literature and other media;
- to provide students with the language and thinking skills necessary for a successful transition to the world of work or to post-secondary education;
- to foster in students an appreciation of language, including an awareness both of its contribution to personal development and its value in the world of work, and of the particular advantage of being able to function in both national languages.

Objectives of the Program From Grades 7 to 12

Introduction

The subsection "Language Acquisition" (page 6) strongly recommends that teachers integrate into their lessons instruction in both reception and production skills, thereby reflecting the indivisible nature of language acquisition. As a means of reinforcing this emphasis on integration, the program objectives are presented on pages 10-15 side by side in parallel columns. The first column describes specific reception skills; the second describes the associated production skills; and the third lists some suggested concepts and topics that may form the course content through which these skills will be taught. The reception skills include reading, listening, and viewing; the production skills are writing and speaking (presenting). While both kinds of skills involve thinking, as do all forms of language activity, the objectives listed in the columns apply to skills in the affective as well as the cognitive domain.

The presentation of the objectives in column form is intended to facilitate continuity, assist teachers in the use of the material, and provide an overview of course development. Teachers are asked to note that they need not deal with the objectives in the precise order in which they appear. Nor is it necessary for them to restrict a lesson to the attainment of one objective alone.

In another departure from traditional practice, the objectives for Grades 7 to 12 are presented as a whole rather than grouped according to grade level. Language is a developmental, cumulative process in which students are encouraged to expand and refine their skills as they move from grade to grade. The objectives in Grade 7 are not substantially different from those in Grade 12, although the strategies for attaining them will be adapted to suit the needs, abilities, and maturity of different groups of students. The expectations for the attainment of the objectives will also vary from grade to grade. All the objectives listed here may be appropriate for Grades 7 to 12; those in the shaded areas, however, are designed primarily for the Senior Division.

Continuity and progression from grade to grade are important requirements for courses developed from this guideline. Adequate consultation is therefore necessary among teachers and subject consultants in the elementary and secondary schools.

Adaptation of Courses for Exceptional Students

Grades 7 and 8. In some instances, students in Grades 7 and 8 will be grouped by ability within the class so that teachers can select materials and design instructional methods to meet their particular needs. The degree to which the various objectives are reached will therefore vary. Teachers will also be expected to employ different kinds of learning activities, teaching strategies, and evaluation methods, depending on their students' abilities. A typical unit of study for Grades 7 and 8 is presented on pages 21-24. It includes adaptation suggestions to suit the particular needs and abilities of the students.

Grades 9 to 12. With Grades 9 to 12, this guideline is to be used as the basis for the development of courses at the basic, general, and advanced levels of difficulty. The objectives are viewed as equally valid for students at all three levels, although the degree to which they are reached will vary. Such variations will be reflected in the complexity of classroom learning activities, selection of resource material, teaching strategies, evaluation procedures, and degrees of proficiency attained. For suggestions on how these variations can be effectively introduced, see the sections below entitled "Resources in the Teaching of Anglais/English" and "Evaluation".

A major goal of education is to make it possible for everyone to participate in society with competence and dignity. In order to share in the life of the community, each exceptional student in Ontario is entitled to access to a school with an education program designed to meet his/her identified needs.

There are five broad areas of exceptionality – behavioural, communicational, intellectual, physical, and multiple – for which provisions must be made. An identification, placement, and review committee of a board identifies students as exceptional within these categories and states the identification it has made of the learning needs of each student. In order to meet these needs, courses designed from this guideline for exceptional students should provide learning experiences that differ in content, process, product, and evaluation according to the students' needs, abilities, interests, and aspirations.

Special education programs involve modifications to the kind, breadth, depth, and pace of the experiences suggested for other students. However, such alterations to a student's program should respect the integrity of this guideline while it takes into consideration the needs of the exceptional student in regard to rate of progress and level of difficulty. In some cases the assistance of additional professional staff and the use of specialized equipment or facilities may be required.

A special education program for an exceptional student must be based on and modified by the results of continuous assessment and evaluation. The use of a variety of assessment techniques should ensure a comprehensive evaluation of the student's progress.

Objectives and Sample Content

Reception	Production	Sample Content (Concepts/Topics)
Courses of study developed from this guideline will provide students from Grade 7 to 12 with opportunities to:		
1. increase their comprehension of spoken and written communication;	1. demonstrate comprehension of increasingly difficult spoken and written communication;	
1.1 differentiate between main and secondary ideas;	1.1 use details to support the main idea;	1.1 main idea; secondary idea
1.2 differentiate between relevant and irrelevant details;	1.2 apply the concepts of relevance to the communications of themselves and others;	1.2 relevance
1.3 differentiate between fact and fiction, fact and opinion, and cause and effect;	1.3 differentiate between fact and fiction, fact and opinion, and cause and effect in responding to ideas presented by others and in presenting ideas to others;	1.3 fact and opinion; fact and fiction; cause and effect
1.4 heighten their ability to predict outcomes and to draw conclusions;	1.4 make inferences, predict outcomes, and draw conclusions in responding to materials produced by themselves and others;	1.4 critical skills (inferring, predicting outcomes, drawing conclusions)
1.5 distinguish between objectivity and subjectivity;	1.5 develop an ability to communicate objectively or subjectively depending on the demands of a given situation;	1.5 objectivity, subjectivity
1.6 analyse the effectiveness of the presentation of ideas and the suitability of the vehicles used to convey the ideas;	1.6 present ideas effectively through a variety of vehicles;	1.6 print and electronic media: essays, short stories, novels, plays, poems, advertising copy, debates, editorials, articles, speeches, movies, documentaries, TV entertainment programs, news, commentary

Reception	Production	Sample Content (Concepts/Topics)
1.7 assess the validity of concepts, ideas, and outcomes;	1.7 organize and express ideas to present valid concepts, ideas, and outcomes;	<p>1.7.1 forms of thought (convergent, divergent, imaginative); logical trains of thought</p> <p>1.7.2 validity of sources; research skills/data</p> <p>1.7.3 fact and opinion; bias and prejudice; intellectual (logical) and emotional appeals; objectivity and subjectivity</p> <p>1.7.4 audience</p> <p>1.7.5 essays, editorials; research papers, critiques, debates; speeches, documentaries, advertising copy, media presentations (including the news)</p>
2. recognize the elements of language use that lead to clarity and precision in communication;	2. demonstrate increasing proficiency in the production of clear and precise communication;	
2.1 appreciate the effect of word choice on clarity and precision in communication;	2.1 choose words to assure clarity and precision in communication;	2.1 vocabulary: context clues; word-interpretation skills; denotation and connotation; root words; prefixes and suffixes; homonyms, synonyms, antonyms, acronyms; idioms
2.2 recognize various sentence structures as a means of attaining clarity and precision;	2.2 use various sentence-combining techniques for clarity and precision;	2.2 phrases, clauses (principal, subordinate), sentences (order, patterns, kinds [assertive, interrogative, imperative, exclamatory], simple, compound, complex)

Reception	Production	Sample Content (Concepts/Topics)
2.3 recognize organizational principles that produce clarity and precision;	2.3 demonstrate a growing proficiency in using organizational principles to achieve clarity and precision;	2.3 parts of the paragraph and/or multiparagraph in narration, description, and exposition (beginning, middle, end); unity and coherence (main idea, supporting or secondary ideas); transitions and connectives (logical, chronological, and spatial orders)
2.4 assess the effectiveness of symbols and figurative language as devices of clarity and precision;	2.4 choose appropriate symbols and figures of speech to enhance the clarity and precision of their written and oral communication;	2.4 figurative language; symbols
2.5 recognize organizational principles that produce clarity and precision;	2.5 use organizational principles to create clarity and precision;	2.5 essays; reports; research papers
3. recognize the accepted conventions of standard English;	3. develop the ability to apply the accepted conventions of standard English;	
3.1 become increasingly aware of the mechanics of language as tools for effective communication;	3.1 demonstrate increasing proficiency in the use of the mechanics of language;	3.1 punctuation, paragraphing and indentation, capitalization, spelling, pronunciation, articulation, verse and stanza
3.2 enhance their awareness of the conventions of grammar and usage as tools for effective communication;	3.2 show increasing competence in the application of the conventions of grammar and usage;	3.2 parts of speech; inflections (number, gender, tense, degree, case, mood, voice); phrases; clauses; sentences (parts, word order, patterns – simple, compound, complex); idioms
3.3 recognize appropriate registers of language;	3.3 select the registers of language appropriate to various situations;	3.3.1 registers of language

Reception	Production	Sample Content (Concepts/Topics)
		<p>3.3.2 <i>formal registers of language</i>: narrative, descriptive, and expository paragraphs; business letters; reports; directions; explanations; newspaper and/or magazine articles; forms of address; public speaking and debate</p> <p>3.3.3 <i>informal registers of language</i>: journals and diaries; summaries; friendly letters; talks</p>
3.4 recognize that the appropriate use of language is a life skill that is necessary to the fulfilment of immediate and future individual and social needs;	3.4 develop increasing facility and confidence in the application of language to various life-skill situations;	<p>3.4.1 telephone skills, telegrams, classified advertisements, simple forms, simple business letters</p> <p>3.4.2 letters of application; curriculum vitae (résumés); job interviews; forms (for job applications, banking, university and college admission, leases, insurance policies); reports; minutes; memoranda; minutes of meetings</p>
4. become aware of the use of various devices to create an effect and influence an audience;	4. employ various devices to create an effect and to influence an audience;	
4.1 recognize the figures of speech that create an effect;	4.1 become proficient in the use of a variety of figures of speech to create an effect;	4.1 simile, metaphor, personification, alliteration
4.2 recognize the literary elements of language that create an effect;	4.2 demonstrate an increasing facility in the use of literary elements that create an effect;	4.2 tone, diction, point of view
4.3 recognize the syntactical and mechanical devices that create an effect;	4.3 manipulate syntactic and mechanical devices to create an effect;	4.3 sentence structure, length, order, patterns; paragraphing; punctuation

Reception	Production	Sample Content (Concepts/Topics)
4.4 recognize the rhetorical devices that create an effect;	4.4 show an increasing competence in the use of rhetorical devices to create an effect;	4.4 rate of speech, volume of speech, intonation, pronunciation, enunciation, rhythm
4.5 recognize non-verbal devices that create an effect;	4.5 use non-verbal devices to create an effect;	4.5 body language, eye contact, props, posture, audio-visual aids
4.6 analyse the effectiveness of various styles in oral and written communication;	4.6 produce oral and written communications that reflect a maturing style;	4.6 elements of style: figurative language; literary devices; imagery; symbolism; syntactical, mechanical, rhetorical, and non-verbal devices
5. appreciate and enjoy literature and language;	5. enjoy manipulating language for effect;	
5.1 recognize and appreciate the differences among various literary genres;	5.1 show their appreciation of various literary genres by responding to them and reproducing them;	5.1 short stories, drama, poetry, novels, myths, fables, legends, essays
5.2 appreciate the contribution that various literary elements make in the creation of the overall effect in a particular genre;	5.2 demonstrate an increasing proficiency in the manipulation of various literary elements to create an overall effect;	5.2 plot, setting, tone, characterization, conflict, atmosphere, point of view
5.3 develop the ability to appreciate the effective manipulation of language in literature, functional prose, and other media;	5.3 manipulate language with growing ease and proficiency in various forms of communication;	5.3 elements of style: diction, figurative language, devices
5.4 develop their powers of discrimination and literary judgement;	5.4 review critically the productions of themselves and others;	5.4 elements of literary criticism, the review, the critique
6. increase their understanding of themselves and others by examining life and values as portrayed in literature, functional prose, and the products of various print and electronic media;	6. articulate a developing value system and express their understanding of self and others in a variety of ways;	

Reception	Production	Sample Content (Concepts/Topics)
6.1 identify the values expressed in various print and electronic media;	6.1 formulate objectively and accurately the values expressed by others;	6.1 fact and opinion, bias, slant, and prejudice in literary and non-literary works, the electronic media, and advertisements
6.2 appraise the values of others in the light of their own developing sense of values;	6.2 compare and contrast differing sets of values;	6.2 societal settings, main characters, minor characters, conflicts, alliances, compromises
6.3 develop further their own set of values through the process of maturation;	6.3 express their own maturing set of values;	6.3 generation-gap situations; comparison of reactions in different age groups
6.4 gain insights into themselves by examining the characters portrayed in the various print and electronic media;	6.4 demonstrate increasing confidence in and acceptance of themselves and others;	6.4 the creation of characters reflecting assurance, self-confidence; recognition of the way in which levels of comfort vary according to social settings
7. recognize personal responsibility in various classroom and school activities;	7. develop an increasing sense of personal responsibility through active participation in classroom and school activities;	
7.1 nurture a feeling of self-worth;	7.1 demonstrate self-reliance by working independently;	7.1 concepts of group dynamics, leadership, excellence, self-worth
7.2 develop respect for the rights and views of others;	7.2 participate effectively in the pursuit of group goals;	7.2 class or school newspaper, magazine, yearbook, drama club, debating society, student petitions, etc.; status and importance of each
7.3 develop techniques of leadership within the school setting;	7.3 exercise leadership within the school and the community;	7.3 importance of political, civic, cultural, and educational activities
7.4 become aware of their potential in the pursuit of excellence.	7.4 achieve full potential through participation in independent and group activities.	7.4 concepts of potential, participation, excellence, independent activities, group activities

Ontario Academic Courses (OACs)

Special Provisions

A special program may be developed to meet the particular needs and to take into account the proficiency stages of students who are entering French-language secondary schools from predominantly French-speaking areas and have had very limited or no exposure to English. Within such a program, the courses based on this guideline may be counted as the compulsory credit in the anglais/English program required for the OSSD. The OACs, however, may not be altered.

Business English Program for the Ontario Secondary School Diploma

French-language secondary schools may use the business English program outlined in section 6.2 of the business studies guideline to develop, at each level of difficulty, single-credit courses related to business communication. Only one business English course may be counted for credit towards the OSSD.

These courses are to be coded as follows: EAA – Anglais/English Affaires et Commerce; CAA – Affaires et Commerce Anglais/English.

Note: Two courses in anglais/English constitute the prerequisite for courses in business studies at each level.

Introduction

The following two courses, designed for students who plan to attend university, are offered:

- OAC I: Literature and Writing (Code EALOA)
- OAC II: Creative and Practical Writing (Code EAWOA)

Students are permitted to take either or both of these courses and can count both courses towards the OSSD. The successful completion of a minimum of one Senior Division anglais/English course, at the advanced level, is required for admission to the OACs.

The principles underlying the OACs are an extension of those already set out in this guideline for courses in Grades 7 to 12. The earning of credits for the OACs in anglais/English requires students to attain a level of achievement that can reasonably be expected of students preparing for post-secondary education.

The general aims of the OACs are the same as those for Grades 7 to 12, with the addition of a greater emphasis on thinking skills. The objectives stated for the OACs in anglais/English aim at the further development and refinement of thinking skills through the study and use of language and literature.

OAC I: Literature and Writing

Objectives

Reception

Students enrolled in OAC I shall be provided with opportunities to:

1. analyse and appreciate the presentation of ideas and the suitability of the vehicles used to convey the ideas;
2. assess the validity of concepts, ideas, and outcomes;
3. assess the effectiveness of symbols and figurative language as devices of clarity and precision;
4. recognize the organizational principles that produce clarity and precision;
5. analyse and appreciate the effectiveness of various styles in oral and written communication;
6. recognize the conventions of style and structure employed in research papers and reports particular to an academic setting;
7. recognize and appreciate the elements required for an effective oral presentation in an academic setting;
8. develop the powers of discrimination and literary judgement;
9. gain insight into themselves and others by examining ideas presented in the various print and electronic media.

Production

1. present ideas effectively through a variety of vehicles;
2. organize and express ideas for specific purposes and audiences;
3. choose appropriate symbols and figures of speech to enhance the clarity and precision of their written and oral communication;
4. use organizational principles to create clarity and precision;
5. produce oral and written communications that reflect a mature style;
6. demonstrate the ability to use appropriate style and structure in their academic reports and research papers (maximum of 1500 words);
7. demonstrate the ability to make an effective oral presentation in an academic setting;
8. review critically their own productions and those of others;
9. articulate ideas to reflect a broadening of mind and an increased openness to new ideas and attitudes.

Course Requirements

The literature studied in OAC I shall include the following genres: novel, short story, play, poetry, essay. Students will be expected to become familiar with the characteristics of each. Canadian authors should be represented in every genre.

The literary works selected for study should be marked by the depth and breadth of the ideas that inform them. The study of literature should include an examination of both the significance of these ideas and the particular artistic framework in which they are presented. The student is expected to acquire a knowledge of literary elements, with a particular emphasis on point of view, style, theme, plot, character, setting, mood, and the way in which these elements are fused to achieve the author's purpose. In short, the student should grow increasingly aware of how the parts of a literary work are related in the production of a unified work of art.

The writing component of OAC I should be associated as closely as possible with the literature being studied. It shall include at least one piece of creative writing in at least one of the genres studied and one formal research paper. The language study of OAC I shall include an examination of usage, style, and structure as found in the literature selected and in the students' own writing.

Students are expected to develop and refine their writing skills and to write in a variety of modes and for various purposes. Although the formal research paper (maximum of 1500 words) is part of the program, it should not be emphasized to the exclusion of other modes of composition. In dealing with the format of the research paper, teachers should stress the primacy of content, introducing the elements of format as means to ensure clarity and completeness in the text. Students should be instructed in the use of style guides so that they can learn how to apply them to their papers and become aware of variations in format. However, an emphasis on correctness of format to the detriment of content is to be avoided.

As part of the other learning activities, the program at this level shall include an independent study unit and a seminar presentation.

Evaluation

A number of assessment procedures should be used to evaluate student achievement in OAC I. Although teachers are encouraged to experiment with a variety of procedures, the following shall be included among them: formal examinations, tests, and assessments of at least one research paper, one seminar presentation, one independent-study unit, one creative-writing assignment, and class work.

It is important to strike a balance among the various modes of evaluation used so that all aspects of student achievement are taken into account. The following guide shall therefore be used in arriving at the student's final mark in OAC I:

– set of formal written examinations:	25 per cent
– research paper(s):	10 per cent
– seminar presentation(s):	10 per cent
– independent-study unit(s):	10 per cent
– creative-writing assignment(s):	10 per cent
– tests, class work, and other forms of evaluation:	35 per cent

At the level of the OACs teachers shall maintain uniform standards of evaluation from class to class and from year to year.

OAC II: Creative and Practical Writing

Objectives

Reception

Courses of study developed from this guideline shall provide students enrolled in OAC II with opportunities to:

1. analyse the effectiveness of specific genres and forms in conveying ideas;
2. assess the validity of concepts and ideas presented in a variety of genres and forms for specific purposes and audiences;
3. appreciate the effectiveness of a variety of literary and emphatic devices that produce clarity and precision in writing;
4. differentiate the general characteristics of a variety of literary genres and types of functional prose;
5. analyse the effectiveness of various styles in written communication;
6. develop discrimination and judgement in the analysis of literary and functional prose;
7. acquire a sensitivity to the power of language as a thinking tool;
8. gain insights into themselves and others by examining ideas presented in the various print and electronic media.

Production

1. present ideas effectively through a variety of genres and forms;
2. organize and express valid concepts and ideas in a variety of genres and forms;
3. produce a variety of creative and practical written work that demonstrates the qualities of precision, clarity, and emphasis;
4. write various literary pieces and forms of functional prose that demonstrate an understanding of the accepted conventions of such genres and forms;
5. produce written communications that demonstrate an ability to vary style to suit form, purpose, and intended audience;
6. apply discrimination and literary judgement;
7. clarify, explore, and develop ideas and values through the conscious manipulation of language;
8. articulate ideas to reflect a broadening of mind and an increasing openness to new ideas and attitudes.

Course Requirements

The focus of OAC II will be on the process of writing and on student production. At least half of the class time shall be devoted to individual work and to writing conferences involving both classmates and teachers. The conferences will be concerned with the prewriting and writing stages and with the revision of existing work.

Creative writing. A variety of literary selections will be chosen to serve as models for writing. (These will not be studied as literature.) Students will be exposed to a variety of styles, including at least three of the following genres: short story, poetry, one-act play, fable, novella, legend, myth, allegory, personal essay. Any overlap with the literary works chosen for OAC I should be avoided. Canadian authors should be well represented in the selection.

Creative writing shall consist of student productions of finished literary works in a minimum of three genres, for example, a short story, a collection of the shorter poetic forms, and a personal essay.

Practical writing. Students will be exposed to a variety of styles, including at least three of the following types of functional prose: the report, various forms of business correspondence, journalistic writing of several kinds, briefs, brochures, advertising, reviews, commentaries.

These should be selected to complement students' previous experiences. The selections chosen will then serve as models for student writing.

The practical writing requirements shall involve students in the production of a research paper on a literary topic (maximum of 1500 words) and productions in three other forms of functional prose. If the report is chosen as a form of functional prose, the assignment should be on a non-literary topic.

Evaluation

Evaluation shall be based on student production and not on students' theoretical knowledge of models. All students must write at least one examination that will consist of the production of a piece of writing within a fixed period of time.

In written works produced in OAC II, the following evaluation criteria shall be taken into account:

- conformity to the characteristics of the genre or form selected
- overall effect
- content (ideas and information)
- organization and structure
- style (diction, syntax, tone, point of view, and various other stylistic devices)
- mechanics of language and usage

The following guide shall be used in arriving at the student's final marks in OAC II:

– formal examination(s):	20 per cent
– three works of creative writing:	35 per cent
– research paper:	10 per cent
– three additional forms of practical writing:	25 per cent
– class work:	10 per cent

(See the suggested proficiency stages by program and grade on pages 42-45 of this guideline.)

Instructional Strategies in Developing Units of Study

General Approach

Since language acquisition occurs most effectively when language is used purposefully to communicate information and ideas or to develop thought, the teacher's role throughout the program of instruction is to provide students with opportunities to employ language for a wide variety of purposes. Students need to participate actively in both modes of language use – reception (listening, reading, viewing) and production (speaking, writing). They will achieve competency in the use of language more readily if reception and production skills are taught in an integrated fashion and if the teacher's approach to instruction focuses on process as well as product, with elements of grammar and usage introduced in response to student needs instead of in isolation from the students' actual writing.

More specifically, the teaching of English should begin with the introduction of a stimulus such as a theme or concept. Students must first listen, read, or view to obtain information or absorb ideas; then, in attempting to clarify or expand the concept introduced, they move into the productive phases of talking or writing. If communication is to be effective, students need to be provided with a variety of successful models, and if it is to be purposeful, they need an audience to respond to their attempts to convey meaning. As they move back and forth from the reception mode to the production mode, students must receive feedback that will prove helpful to them. Peer-group assessment of a student's communicative effort is often an effective addition to the teacher's assessment. For this reason, students should be helped to become adept at analysing and evaluating different kinds of communications and given ample opportunity for group work.

Since initial efforts to communicate may not always be clear or successful, students must be trained in the revision process – the key to improving speaking and writing. To encourage students to experiment with language as they revise, the teacher must try to put the students at ease by ensuring that the classroom atmosphere is non-threatening. The teacher should also make it clear that revision is generally required to produce successful communication.

Teaching methods should take into account all of the general aims outlined earlier in this document. These are intended to foster both personal and language growth in all students in courses at every level. Every course of study, for example, should aim at the development of thinking skills and foster the growth of the student's feeling of self-worth in order to provide a foundation for lifelong learning.

Courses of study will vary, except in the case of the OACs, according to grade, level of difficulty, and region of the province. Such variations will be reflected in the objectives emphasized and in the selection of content items, materials, activities, and teaching strategies. These should be in keeping with the complexity of the concepts and skills being learned and with the various stages of the students' development.

To be consistent with Ministry of Education policy and the goals of education for Ontario, teachers should make every effort to obtain Canadian learning materials.

Developing a Unit in Grades 7 and 8

Teachers face the challenging task of devising and selecting a variety of learning opportunities to meet the needs of students with a wide range of abilities within a class. A careful diagnosis of these needs, the grouping of students, and the provision of numerous opportunities for individual work will all be necessary.

The following is a typical unit embodying the general approach outlined above. The unit is constructed around a theme, is planned to fulfil objectives based on perceived student needs, blends reception skills (watching a film, reading a story) with production skills (discussing the film, stating its theme), makes use of group work in the revision process, and places an emphasis on the development of a story rather than on the submission of a composition to be graded.

Before teachers proceed to step 1 below, they should have a thorough knowledge of both the general aims and the objectives of the anglais/English program, presented earlier in this guideline.

Step 1: Selection of an Organizing Principle

The organizing principle chosen for this example is the theme of conflict. Other organizing principles could include any of the following: a genre, such as the short story or novel; a concept, such as friendship, love, or hate; content items, such as vocabulary and figures of speech; the application of a skill, such as public speaking or letter writing; or a medium, such as a newspaper, magazine, or TV situation comedy.

Step 2: Selection of General Objectives

The objectives chosen for a particular group will be determined by the students' strengths and weaknesses. The five objectives listed below are selected from the sets of objectives presented in this guideline. Depending on the needs of the class, the teacher could emphasize fewer, more, or different objectives.

Reception	Production
Students will be given opportunities to: <ul style="list-style-type: none">– differentiate between main and secondary ideas;– appreciate the effect of word choice on clarity and precision in communication;– recognize the figures of speech that create an effect;– recognize and appreciate differences among various literary genres;– develop respect for the rights and views of others.	Students will be given opportunities to: <ul style="list-style-type: none">– use details to support the main idea;– choose words to assure clarity and precision in communication;– become proficient in the use of a variety of figures of speech to create an effect;– show their appreciation of various literary genres by responding to them and reproducing them;– participate effectively in the pursuit of group goals.

Step 3: Selection of Content Items

In selecting content, the teacher will decide to stress certain items. In the second objective below, for example, denotation and connotation are only two of many considerations in word choice. In the last objective, the teacher may want to introduce students to the elements required for effective group work. The following is an example of some of the content that might be chosen for each of the five objectives listed above:

Objective	Content Item
Students will be given opportunities to: <ul style="list-style-type: none">– differentiate between main and secondary ideas;– appreciate the effect of word choice on clarity and precision in communication;– recognize the figures of speech that create an effect;– recognize and appreciate differences among various literary genres;– develop respect for the rights and views of others	<ul style="list-style-type: none">– main idea– denotation and connotation– simile and metaphor– the short story– concepts of group dynamics

Step 4: Selection of Materials

To illustrate the theme of conflict, the teacher could use a short film (about 30 min) in which conflict is dominant, along with two short stories. The materials will vary according to the ability of the students in the group.

Step 5: Lesson Planning for a Unit

For each lesson in the unit, teachers should formulate specific objectives aimed at the attainment of the general objectives selected for the unit (see step 2). To assist in

this step, the appendix to this guideline contains a taxonomy of educational objectives to which teachers can refer for help in selecting and defining specific lesson objectives.

Lesson planning also includes the selection of teaching strategies and learning activities. The following example provides five specific objectives, along with suggested strategies and activities.

Lesson objective 1. Students will identify the main conflict in a film and determine its type.

Teaching Strategies

- a) The teacher introduces the concept of conflict.
- b) The teacher shows a film dealing with conflict.
- c) The class is divided into groups and is monitored to ensure that it functions properly. The teacher establishes ground rules for group work if necessary.

Learning Activities

- a) The teacher leads a discussion of various examples of conflict.
 - b) Students view the film and explore its conflicts in relation to the examples previously discussed.
 - c) Students discuss examples of conflict, determine the main conflict in the film, and classify each example of conflict according to type.
-

Lesson objective 2. Students will select clear, precise words in writing a summary and an analysis of one of the examples of conflict previously discussed.

Teaching Strategies

- a) The teacher gives the class a writing assignment to be completed independently.
- b) Groups of two or three students are formed.

Learning Activities

- a) Students write a first draft of a summary and an analysis of the conflict selected and then revise their work.
 - b) Students read drafts aloud to their group. The group reacts to each draft, placing a special emphasis on clarity and precision of word choice. The group then carries out revisions to the written material.
-

Lesson objective 3. Students will identify and express their understanding of the main conflicts in two short stories.

Teaching Strategies

- a) The teacher asks students to identify areas of conflict in life situations or in literature.
- b) The teacher leads a discussion on the elements that give magnitude, scope, or intensity to conflict situations.
- c) The teacher listens to or reads students' work and comments on its appropriateness.

Learning Activities

- a) Students discuss examples of conflict that they have identified in real-life situations or in literature.
 - b) Students develop a scale on which they rate situations from two short stories with respect to the magnitude, scope, or intensity of the conflicts so that they are able to distinguish the main conflicts from the less important ones. They then write summaries or notes on their comparisons of the conflicts.
 - c) Students react to the teacher's comments and take appropriate action.
-

Lesson objective 4. Students will recognize that conflict is an essential element of most short stories.

Teaching Strategies

- a) The teacher reads a short story to the class, commenting on and explaining it with explicit reference to conflict elements.
- b) Students are divided into groups and asked to prepare improvisations based on conflicts presented in the short stories that they have heard or read.
- c) The teacher assigns the silent reading of a second short story, which should be accompanied by specific questions regarding its conflict elements and conflict situations.

Learning Activities

- a) Students listen to the story and to the teacher's comments and explanations. They may question the relative importance of the conflict elements illustrated in the story.
- b) Students present their improvisations within their groups, with all the groups working at the same time. This is followed by a teacher-led discussion of what happened and why it happened. Students explore the emotions they felt during the improvisations.
- c) Students read the second story silently and react to the questions on conflict.

Lesson objective 5. Students will write the beginning of a story using vocabulary and figures of speech that will clearly express the type of conflict to be developed.

Teaching Strategies

- a) The teacher examines with students the introductory paragraphs of two or three short stories that students have read and asks them to evaluate the appropriateness of the vocabulary and figures of speech as they relate to the story as a whole. (This may be done orally.)
- b) The teacher asks the students to do some creative writing, making a special effort to choose words and figures of speech that will harmonize with the prevailing mood of their work.
- c) The class is divided into groups.
- d) Conferencing takes place.

Learning Abilities

- a) Students make notes of words or figures of speech related to particular emotions, moods, settings, or conflicts that might be used in their own creative writing.
- b) Students proceed to write one or several paragraphs of a narrative, including a conflict situation and using appropriate diction.
- c) Students read their drafts to their groups. The groups react to the drafts, paying particular attention to the use of appropriate vocabulary and figures of speech to achieve clarity and precision. The beginnings of the short stories studied are read once again and the effectiveness of the word choice and figures of speech in them is discussed. Students' initial drafts are then revised.
- d) Each student reads his/her draft to the teacher for an initial assessment. The draft is then revised, edited, and placed in the writing folder.

Step 6: Student Evaluation

The preceding lessons may constitute a complete unit or represent part of a much larger unit, which could include the one-act play, the ballad, and newspaper articles.

Student-evaluation practices will vary depending on the type and length of the unit and on individual differences among students. Formative evaluation, as illustrated in

step 5 above, occurs on a regular basis through the various group and teacher reactions to the students' productive efforts. It is an essential element in the teaching of English. Through formative evaluation the student receives the feedback necessary to develop language and thinking skills.

Summative evaluation normally occurs at the end of a unit. In step 5, for example, the final written work placed in the writing folder could be marked by the teacher, who would use the lesson objectives to establish the evaluation criteria.

A sight story could be given and criterion-referenced test items devised or chosen to verify the level of achievement attained by students in the various objectives stated in the unit. (See the section on evaluation below for a detailed explanation of the various types of evaluation.)

Developing Units in Grades 9-12 at the Basic, General, and Advanced Levels

Program Focuses

The general characteristics of courses at the three levels of difficulty are described in *Ontario Schools, Intermediate and Senior Divisions (Grades 7-12/OACs): Program and Diploma Requirements, 1984 (OSIS)*. This section attempts to relate these general characteristics to their specific application in anglais/English courses.

Basic Level

Basic-level courses are designed to focus on the development of personal skills, social understanding, self-confidence, and preparation for the world of work. The academic work and related skills should be perceived by the student as being personally useful. Such courses will assist students to prepare for a successful, independent home and working life, to manage personal financial resources, to communicate effectively, and to develop attitudes that foster respect for the environment, good health and fitness, and a positive approach towards work and leisure. These courses should serve the needs of the student who may not participate in post-secondary education and provide a good preparation for direct entry into employment.⁶

Courses of study developed at the basic level should therefore focus on student acquisition of basic language skills, basic employment skills and attitudes, and the life skills referred to in OSIS. Such courses must be practical in nature and composed of learning activities that provide ample opportunity for students to develop a positive self-concept through working with relevant content items and materials. In teaching students how to apply for jobs, for instance, the teacher may emphasize oral skills rather than written ones, as students at this level typically obtain work through direct inquiry. Filling out simple application forms would also form part of the course, but composing a letter of application would probably be more appropriate at the general level.

General Level

General-level courses should be considered as appropriate preparation for employment, careers, or further education in certain programs in the colleges of applied arts and technology and other non-degree-granting post-secondary educational institutions.

General-level courses will be designed in terms of a mix of the following aims:

- to prepare students to read, write, listen, and speak with confidence and clarity;
- to prepare students to participate as active and compassionate citizens in a democratic society;
- to prepare students to develop the attitudes and skills that will permit them to enter directly into employment on graduation or into certain programs at the colleges of applied arts and technology;
- to prepare students to develop the habit of learning those new, personal skills (problem-solving, domestic, consumer, recreational) that they may need throughout their lives;
- to acquaint students with the language, assumptions, issues, and career opportunities of various subject or social disciplines;
- to stimulate students to continue to develop and increase their awareness, appreciation, and enjoyment of and skill in the arts.

The priority among these aims will vary with the focus of any given course, but it is expected that the first four aims will normally be integral to any general-level course. It is also essential that instructional and evaluation practices be consistent with these aims.⁷

Courses at this level must generally deal first with concrete matters whose practical applications can be easily understood and mastered. Once the students grasp the immediate applications of the subject and show an interest in it, the teacher can make reference to theoretical frameworks in order to ensure a deeper and broader understanding of what is being taught. Students must be given opportunities to engage in successful learning activities in order to develop a sense of self-worth.

6. Ontario, Ministry of Education, *Ontario Schools, Intermediate and Senior Divisions (Grades 7-12/OACs): Program and Diploma Requirements, 1984* (Toronto: Ministry of Education, Ontario, 1984), p. 16.

7. Ibid., p. 16.

Advanced Level

Advanced-level courses should focus on the development of academic skills and prepare students for entry to university or to certain programs of the colleges of applied arts and technology. Such courses should be designed to assist students to understand the theoretical principles, practical applications, and substantive content of a subject. All of the aims that have been described for general-level and basic-level courses can be incorporated into advanced-level courses. Communications skills, citizenship preparation, aesthetic awareness, and personal skills of various kinds are essential components of most advanced-level courses, but the focus of these courses must be on academic preparation.

Advanced-level courses that are enriched may be offered where feasible. Student achievement in such courses shall be reported at the advanced level so that all students taking an advanced-level course, whether

it is enriched or not, will receive assessment based on comparable standards. This is particularly important when students submit their results to post-secondary institutions.⁸

Courses at this level must deal primarily with abstract notions and theoretical frameworks, which will also permit varied practical applications. For this reason the abstract notions must be rooted in the concrete, and the practical applications must be easily identified, especially in the Intermediate Division.

The study of language, of various literary genres, and of varied forms of functional prose are essential components of advanced-level courses. Ample opportunities to manipulate ideas through language in various prose and poetic forms must be provided to enable students to become adept at using language with clarity, precision, and effect.

Development of a Unit Based on These Focuses

Six steps are proposed to assist teachers in the development of a unit. These are accompanied by specific suggestions on the development of units at the basic, general, and advanced levels. The six steps are as follows:

1. Selection of an organizing principle

This could be an item of content, a skill, theme, or genre around which the unit will be built.

Basic Level	General Level	Advanced Level
a) <i>Content items:</i> vocabulary, main idea and secondary ideas, fact and opinion.	a) <i>Content item:</i> a theme (e.g., conflict, courage, survival, parent-child relationships) or a concept (e.g., objectivity, subjectivity, relevance, unity in writing).	This will be similar to that outlined for the general level, with the addition of genre (e.g., novel, drama) and literary concepts (e.g., tone, character, setting, point of view, style).
b) <i>Application of a skill:</i> giving directions, asking for information, completing application forms, answering the telephone.	b) <i>Application of a skill:</i> preparation of a report or résumé, public speaking.	
	c) <i>Medium:</i> print, radio, television, film.	

8. Ibid., pp. 16-17.

2. Selection of general objectives from this guideline

The objectives emphasized at different grade levels must vary to meet individual and group needs, as follows:

<i>Basic Level</i>	<i>General Level</i>	<i>Advanced Level</i>
In keeping with the program focus, students enrolled in basic-level courses must attain, to a significant degree, objectives 1 (1.1-1.5), 3 (3.1-3.4), 6 (6.1-6.3), and 7 before lessons leading to the attainment of the remaining general objectives will produce learning outcomes of any consequence. (See pages 10-15 for the list of objectives.)	Students enrolled in general-level programs would profit most from courses that emphasize general objectives 1, 2, 3, 5, 6, and 7. (See pages 10-15 for the list of objectives.)	Students enrolled in advanced-level courses must be exposed to a variety of learning activities aimed at the attainment of all seven general objectives. In developing such courses, teachers must ensure that a proper balance is maintained among the objectives. (See pages 10-15 for the list of objectives.)

3. Selection of content items

Content items selected for each objective at the basic, general, or advanced level must reflect the nature and orientation of the particular level. For example, at the basic level, the items must reflect not only the practical, concrete nature of basic-level courses but also their orientation towards life skills and preparation for direct entry into employment.

<i>Basic Level</i>	<i>General Level</i>	<i>Advanced Level</i>
See pages 10-15 for suggested content items corresponding to the objectives indicated in step 2.	See pages 10-15 for suggested content items corresponding to the objectives indicated in step 2.	See pages 10-15 for suggested content items corresponding to the seven general objectives.

4. Selection of materials

These are the appropriate films, textbooks, novels, and so on that contain the content items that will make it

possible to attain the objectives selected. The materials must be chosen to meet both individual and group needs.

Basic Level	General Level	Advanced Level
Materials should satisfy the following criteria: <ul style="list-style-type: none">– They must be oriented towards life skills and jobs.– They should include reading materials that are of high interest but contain simple vocabulary (“high-low” materials).– A significantly greater proportion of the course material should be made up of functional prose than of literature.– Reading selections and media presentations should be chosen for their interest value and ability to motivate students.– They should deal with present and future problems of immediate concern or interest to students.	Materials should satisfy the following criteria: <ul style="list-style-type: none">– The primary emphasis should be on functional prose or media presentations chosen for their interest and ability to motivate students.– A fair amount of literature, also chosen for its interest and ability to motivate students, should be included.– Life and job skills should be directly dealt with in a significant amount of the materials chosen.	Materials should satisfy the following criteria: <ul style="list-style-type: none">– The primary focus should be on literary works and media presentations.– Some of the material chosen must deal with life and job skills.– In Grades 9 and 10, literature and functional prose should be chosen for their ability to motivate students.– At the Senior level, literature and prose works should be chosen for their intrinsic value as well as their ability to motivate students.– A balance must be maintained between literature and functional prose.

5. Lesson planning for a unit

For each lesson in a unit, teachers should formulate specific objectives aimed at the attainment of the general objectives selected for the unit. The appendix to this guideline includes a taxonomy of educational objectives to which teachers can refer for help in selecting and defining specific lesson objectives. Lesson planning also includes the selection of teaching strategies and learning activities.

Units developed at the general and advanced levels will vary in keeping with the focus of earlier courses, the grade level, and particular group and individual needs. The overall approach, however, which is student-centred and based on an interactive process between receptive and productive skills, must remain essentially the same.

The following is an example of a single lesson within a unit. It is directed at the basic level, but may be applied to each of the three levels of difficulty.

Organizational principle: finding the main idea.

Material: an article or story.

Lesson objective: Given a short newspaper article or story that includes a series of details describing an event, the student summarizes the details in order to express the main idea.

Teaching strategies: The teacher reads the article or story to the students, asking them to identify the main idea. A class discussion is then held to reach a consensus on the main idea.

Learning activities: Students listen to the article or story, identify the main idea, and share their knowledge with each other and with the teacher.

6. Evaluation

Student-evaluation practices will vary depending on the level of difficulty, grade, type and length of unit, and individual differences within a group.

Formative evaluation is continuous and must occur on a regular basis through various group and teacher reactions to each student's productive efforts. It is an essential element of the learning process in that it provides the feedback necessary for the student to refine his/her thinking and language skills in non-threatening situations.

Summative evaluation normally occurs at the end of a unit. Assessment items, whether written or oral, must be based on the particular lesson objectives of the unit. For additional information, suggestions on types and methods of evaluation, and descriptions of stages of proficiency, teachers are referred to the section on evaluation in this document; it describes both formative and summative evaluation, as well as criterion-referenced tests.

Classroom Strategies

In selecting strategies to achieve the stated objectives, teachers should keep in mind that students have different ways of learning. The three most common ways of learning are through induction, deduction, and analogy. Although students may have a preferred method, they should be exposed to a variety of situations requiring different approaches to learning.

The following list of strategies is intended simply to indicate some of the possibilities for providing students with diverse opportunities for learning:

- group work
- simulation games
- role playing
- seminars
- lectures
- demonstrations
- case studies
- practice (applied knowledge and drill)
- Socratic lessons
- debates
- individualized learning (personal writing)
- conferencing

Group work is especially important to the anglais/English program. For this reason teachers may have to give their students instruction in how to work together effectively to achieve common goals. Groups may be formed to undertake a variety of activities. These include discussion, brainstorming, role playing, collaborating on a project, doing research, writing, developing skills, or accomplishing a specific task. To introduce students to group work, the teacher can describe the various roles that a group member can assume at different times. Depending on the type of group work being done, these may include the following:

- The *initiator or facilitator* helps the group to define the task, identifies priorities or organizes the group, keeps the group on task, introduces new ideas or approaches, and raises new questions.
- The *clarifier* asks for additional information, requests a definition of vague terms, and raises questions about previous contributions.
- The *summarizer* brings the group up to date on its progress, indicates where members stand on the issue, and points out areas of agreement and disagreement.
- The *evaluator* keeps the group posted on how well it is attaining its goals and points out weaknesses in the group's process.

Resources in the Teaching of Anglais/English

The following suggestions for resource materials consist of general comments on aspects of instruction in reading, writing, and drama, along with descriptions of specific strategies for classroom use. These strategies obviously represent only a selection from the great variety of methods available to the teacher of anglais/English courses.

The strong emphasis that this guideline places on the integration of reception and production skills is evident in the choice of materials for this section. The interaction among listening, speaking, reading, and writing is both a natural and necessary element of the program and should be reflected in the instructional strategies employed by the teacher.

Learning to Read and Reading to Learn

Reading is both a language behaviour that can be learned and a learning tool that can contribute to a student's development. The success of a reading program requires the use of all of the language skills. The prereading activities of listening and speaking motivate students to make the effort to learn. Postreading activities, such as discussion and writing in response to something they have read, give students the opportunity to assess and modify their understanding. The listening, speaking, writing, and thinking that accompany the act of reading ensure students' progress in the subject.

Increasing Students' Motivation to Read

Students learn to read by reading what interests them and by reading a great deal. The teacher's task, however, is not simply to supply students with a variety of reading materials. The stimulation of student interest in reading must include a concern for the factors that affect the reader. Teachers must be aware, for example, of students' past experiences in reading. Were they successes or failures? Teachers must ascertain their students' reading levels and discover their interests.

Reading levels of materials can be classified as *independent*, *instructional*, and *unattainable*. The independent level is the highest level that a reader can manage with very few errors and minimal evidence of stress. The instructional level is the reading level that a student can handle with the instructional preparation and guidance of the teacher. The unattainable level is the level of material that a reader cannot handle adequately, finding it too difficult and stressful even with the help and guidance of a teacher.

Questions about reading levels and student interests can often be answered by reading inventories. Working with the information that these provide, the teacher can move to strengthen students' self-images, stimulate curiosity about particular topics, and provide students with opportunities to become personally involved in issues under study. For information on reading inventories, see Ministry of Education/Ministry of Colleges and Universities, Ontario, *Using Modified Cloze Procedure: A Supplement to English 1 Ontario Assessment Instrument Pool*, Review and Evaluation Bulletin, vol. 3, no. 5.

Approaches to Reading

Independent Self-Directed Reading

The importance of this part of the reading program cannot be overestimated. Because a main goal of the program is a measure of self-fulfilment through reading on the part of the student, whether it be for pleasure or information, students must be given the opportunity to choose some of the materials they are to read and allowed the time to begin reading them.

Teachers can encourage this practice by scheduling regular library visits, supplying in-class collections of books and magazines, and instituting sustained silent-reading periods. Classroom materials must not be limited to the traditional materials of novels, anthologies, and programmed readers. Magazines, newspapers, and other periodicals can provide appropriate reading materials at both the instructional and independent levels.

Guided Reading

The guided lesson can be helpful in assisting students to develop reading skills when they are reading for content as opposed to enjoyment. The teacher organizes the reading and prepares students for it so that comprehension and interpretation are made easier.

Before the reading begins, for example, the teacher can discuss with students the background of the material, as well as point out difficult words and have students find out their meanings. With longer units of reading material, students can be provided with study guides or a set of well-designed questions. Following the reading, the students' comprehension and retention of the material can be increased through assignments involving oral discussion, paraphrasing, and précis or report writing.

Students cannot achieve reading maturity unless they are allowed to explore materials on their own. Provision must be made for a range of independent reading materials from which students can select without guidance or direction from the teacher. Most teachers have experienced the delightful surprise of seeing a weak student cope with material they would ordinarily consider too difficult simply because the student found the subject interesting. A judicious mixture of independent reading, chosen by the student, and guided reading of teacher-tested materials should result in an effective reading program.

Literature and Reading

Works of literature that students are able and eager to read can provide rich models for them to emulate. These should be selected according to their readability and include a wide range of works from the traditional classics to contemporary writing. The range of material available should be sufficiently broad to match the variety of reading levels found in any classroom.

Student eagerness to read must not be destroyed or deflated by constant comprehension testing or guided reading. The integrated approach remains a priority in this program; students should listen to readings of literary works, discuss ideas about literature, and write about them. Students reading literature at the instructional level may need some guided reading to assist them. Literature at the independent level will free students from testing or feedback and provide excellent sources for sight-reading passages. A well-organized literature program will produce users of language by providing the resources necessary for good production.

Guide for Student Use in the Study of the Novel

This guide is designed for the study of the novel by students in the Senior grades in courses at the advanced level. It can be adapted and modified for use with other forms of prose fiction and at other grades and levels of difficulty. The guide is included here as a useful model for teachers.

Introduction

1. What main concern is suggested by the title of the novel?
2. What is the writer trying to establish in the six or so opening paragraphs?
3. Who is telling the story?
4. What is the setting of the story (time and place)?
5. What initial situation of unrest or conflict is established in the first chapters?
6. What central characters associated with this situation are introduced?

Character

7. What is the motivation of the central character?
8. What personality traits help or hinder the central character in the achievement of his/her purpose?
9. What other characters support or oppose the actions of the central character?
10. Does the central character receive aid or opposition from any non-human force? If so, why does the author introduce this element into the story?
11. In which scenes is the main character depicted as making choices essential to success or failure? Are they the results of conscious deliberation or the consequence of certain deeply embedded character traits?

Design and motif

12. What images, words, settings, ideas, and scenes are repeated in the novel? What associations do they evoke?
13. Is the story set within some larger framework that is exterior to the plot? If so, why?

Theme

14. What are the major themes of the novel? Which seems to be the most important?
15. What comments does the novel make on these subjects?
16. Is the comment communicated directly or indirectly? What techniques does the writer use?

The ending

17. To what extent does the conclusion of the story concur with your idea of a "right" or "just" ending?
18. What change has taken place in the main character(s) between the opening situation and the conclusion of the novel?
19. What does the change and the means by which it is brought about imply in terms of the "message" of the novel?
20. Are any of the motifs that are used in the opening also used at the conclusion? For what purpose?
21. Has the author left any loose ends? If so, what justification does the author have for this lack of resolution?

Overview

22. What special techniques (e.g., contrast, irony, exaggeration) has the author used? What is achieved by the use of these techniques?
23. Are any elements unjustified or unnecessary in the design of the whole novel? Give reasons for your point of view.
24. By what methods does the author direct all levels of presentation (symbolic, allegorical, narrative, thematic) to a single area of meaning, however complex?

Reading for Different Purposes

Students should be taught how to vary their rate of reading for different purposes. Specific instruction in the following techniques is especially important for students in the Intermediate grades:

- *scanning*. In this technique the eyes sweep rapidly over a page seeking particular cues and main ideas. Scanning is used for quick reference or the review of study material;
- *personal reading*. This is the reading style normally used in reading for enjoyment or general information. At this speed, reading is efficient without being stressful, but does not usually lead to analysis or interpretation;
- *study reading*. This involves a detailed examination of content, such as that used in academic study. It combines study and reading directed to the learning and selective retention of important ideas and points.

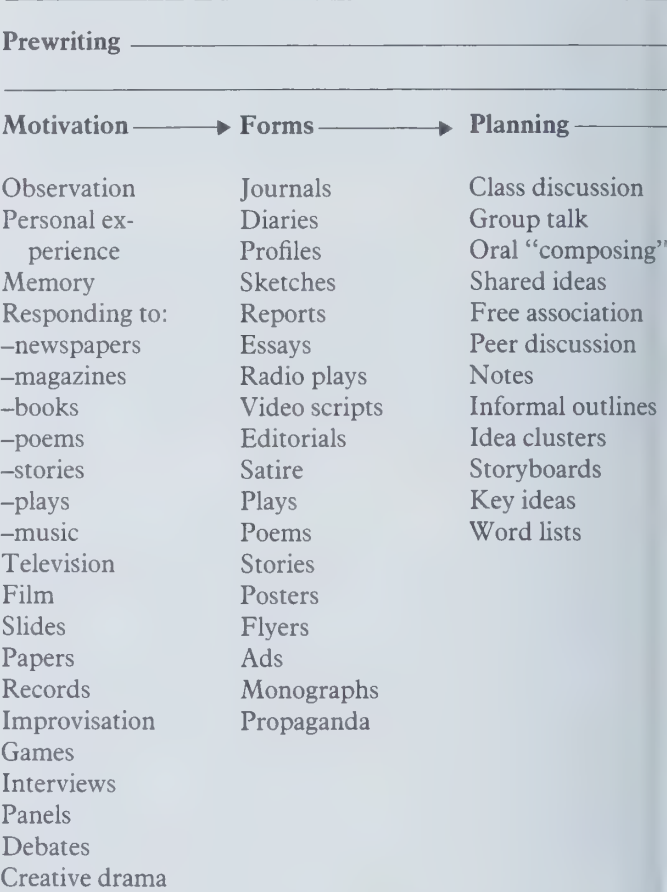
Writing and Learning

If students are to learn how to improve their writing significantly, the teacher must give serious consideration to the nature of the process itself, the purposes and intended audiences of writing assignments, and the amount and type of guidance given to students for different assignments, as well as the number of times the students put pen to paper.

Writing as a Process

The complexity of the writing process is reflected in figure 1, which presents a taxonomy of teaching strategies. The numerous interrelated processes that writing entails are presented under the general headings of “prewriting”, “writing”, and “postwriting”. The listing of activities is intended to help teachers introduce variety into the composition program and encourage a view of writing as a process occurring over days or weeks rather than as a task begun and completed in a class period or two.

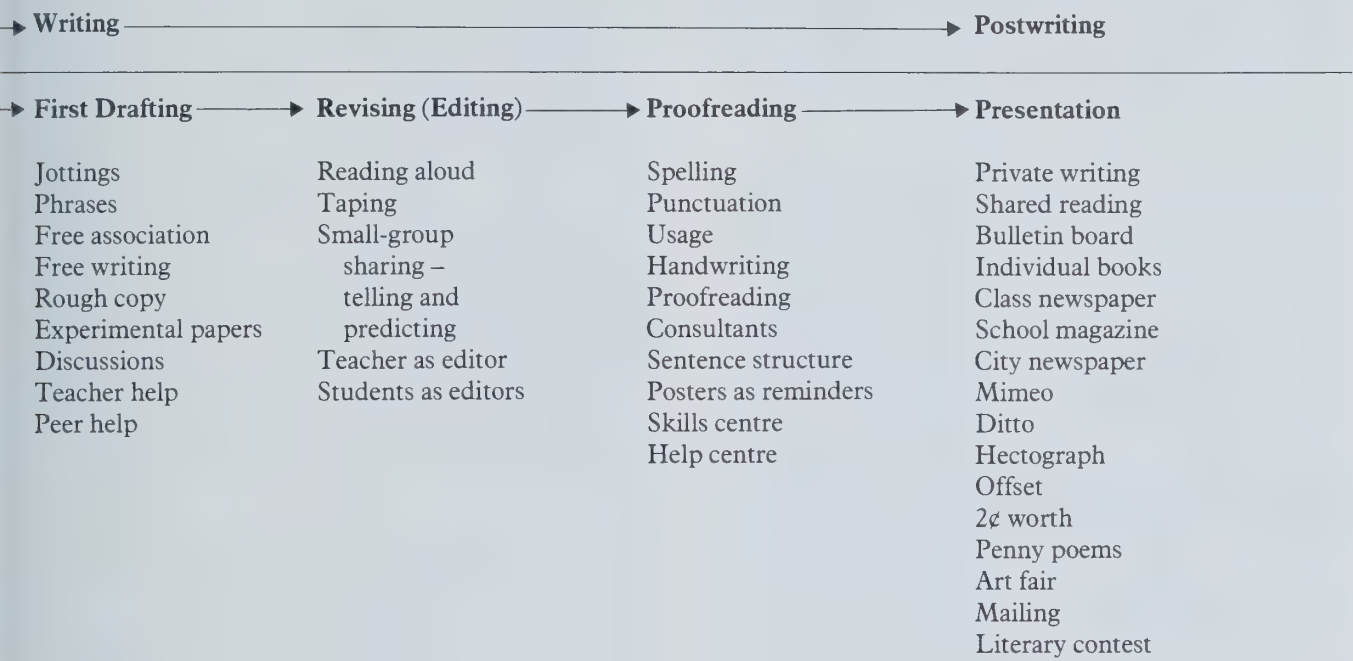
Figure 1 The Process Approach to Writing:
A Taxonomy of Teaching Strategies



Source: Prepared by the Department of English Education, University of British Columbia, 1979, as part of its English Composition Workshops.

Different Purposes, Audiences, and Modes

Students need the opportunity to write for a variety of purposes and a wide range of audiences. Their writing should vary with the purpose and audience for which the work is intended. School writing, however, is too often limited to very few modes, to one audience (the teacher), and to one purpose (to prove to the teacher that something has been learned). These limitations tend to become more common in the Senior grades, as creative and narrative writing give way to expository writing. Concern for proficiency in exposition is understandable and should be maintained, but not at the expense of other modes of writing. In particular, schools frequently ignore the kind of creative writing that puts the writer at



the centre of the communication, making him/her equally as interesting to the reader as the content itself. This type of writing fulfils an important role in learning by allowing students to explore and better understand new concepts, free of the constraints of the more formal modes of exposition and narration.

Examples of Language Learning Through Writing Activities

Teacher Guidance in Writing Assignments

The degree of control that the teacher exercises over student writing should vary so that students are encouraged to experiment with a range of writing styles and formats. The teacher will have to be sensitive enough to students' progress to recognize the right time to let them choose their own vehicles for expressing their ideas. In this section, the terms *directed*, *undirected*, and *creative* are used to describe the extent of teacher control exercised over the composition process.

Directed writing can encompass a wide range of activities, from sentence combining to writing the conclusion to a given composition. The teacher has total control over content with sentence combining and retains some control with other activities. Suggested activities for students include giving directions to accompany diagrams, translating a visual story into a verbal one, changing a ballad into a prose story, writing the body to an argument for which an introduction and conclusion have been supplied, and writing an introduction and/or conclusion to an argument for which the body is supplied. Activities such as these permit the teacher to vary the amount of direction given and to focus student attention on particular skill areas. They should be common practice in writing classrooms.

Undirected writing, the type often required of students, is usually related to specific subject matter. Students do undirected writing, for example, when they answer questions on literature, write alternative endings or additional sequences to stories they are studying, prepare reports, and write essays on themes occurring in literature courses. This type of writing should continue to play an important role in the program, as it allows for the integration of literature and composition and fosters an appreciation of the material under study.

Creative writing, as suggested above, permits the student considerable freedom in both the choice of subject and the development of a personal style. Students should be encouraged to explore the possibilities offered by the various genres, such as the short story, the essay, poetry, and the one-act play, to help them discover where their interests and abilities lie. Students should enjoy their creative writing experiences, receiving only as much direction as they need to get started. In motivating students to write, teachers should avoid striving so hard for novelty that assignments become too artful and contrived. As much as possible, creative writing should grow out of the students' own experiences, thoughts, and feelings.

The following language-learning activities, many of them adapted from previous guidelines, are included here as examples of the kinds of methods and approaches teachers might employ. They are intended only to suggest a few starting points and ideas for action.

Logs, Diaries, and Journals

The log, the private diary, and the more public journal are useful vehicles for getting students to start writing. Regardless of age or grade, every student stands to benefit from the exercise of putting pen to paper *regularly*. Writing is an arduous task for students who have not had much opportunity to express their thoughts in a disciplined manner. Because they do not know how to say what they are thinking, they frequently conclude that they have nothing to say. Frustrated, they fidget, make false starts, and have difficulty in bringing their writing to a satisfactory conclusion. To enable students to get past these all too common roadblocks, teachers should allow them some time every day to express their thoughts and feelings.

The diary or journal provides students in the early stages of writing development with the opportunity to write at some length, and thus to see themselves as authors. It allows them to experiment with content and style. Journal writing also offers students opportunities for working in the modes they are accustomed to hearing and using in their daily lives – argument, exposition, narration, and description.

Students often start by merely writing a list of sentence fragments, but, as this kind of writing becomes easy, they soon progress and attempt a sentence, then a paragraph, and perhaps even a poem. At the beginning, they write about what they see and hear and how they think and feel; later on, they feel free to interpret the ideas of others in the light of their own experience. At this point they write more expansively about their own point of view, at the same time becoming more objective as they learn how to accept or reject the ideas of others. Eventually, their minds become more agile, and they discover that they do indeed have something to say. As they gain confidence and experience, they write more quickly, easily, and smoothly.

At the beginning of the year, a regular time should be set aside for journal writing, and a routine established. Keeping periods of writing brief will encourage students to organize their thinking, help eliminate the repetition of ideas, and avoid dulling students' appetite for writing.

Students might begin by discussing the function of logs. (Who keeps logs today and for what purpose? How did the practice originate?) Students could try their hand at keeping a log by recording the events of a day or a week in a notebook reserved for this purpose. They might next begin to keep a private diary, an in-class record that would include personal observations, random jottings, and a record of thoughts and feelings as well as events. The ideas recorded could be used in writing assignments undertaken at other times. Diary writing should be shared with the teacher and with classmates only with the student's agreement.

The journal, a less private form of diary, is more readily shared, allows more flexibility, and is more adaptable as a teaching tool. When they begin a journal, students enjoy writing about themselves, their belongings, the people they know, and the simple, everyday things that are so often overlooked. With guidance, they can be helped to see how these little things make life more interesting. Later, students may expand on ideas encountered in their study of literature, on current events, and on other subjects, such as their holiday experiences.

Observations recorded in journals can be used in formal writing assignments. Each student selects an entry and elaborates on the ideas, reorganizing and consolidating, adding and deleting. A synthesis of several related entries could constitute another assignment. For the more advanced student, journal writing gives continuity, an essential ingredient for skill building, to the writing program.

To motivate students, the teacher might have them read and discuss famous diaries, their authors, and their significance in history (e.g., the diaries of Samuel Pepys, Mackenzie King, Anne Frank, Charles Ritchie). Students can examine the topics discussed in these diaries, read key passages and discuss the writers' styles, note how diarists reveal themselves in their writing, and discuss the differences between private and public writing.

Sentence Combining

Sentence combining, simply stated, is a learning activity that requires students to combine short, choppy sentences into longer, more readable ones. Although good teachers have always encouraged this practice, only in the last decade or so has sentence combining emerged as a systematic instructional technique with clearly defined objectives and procedures. It is increasingly used at every level of the school system and has proven an effective method of helping students to develop flexibility with language and to apply it throughout all phases of the composition process.

Since the sentence is the basic tool of writing, learning how to organize words into sentences is the first step that students take as they try to make their meaning understood. Sentence-combining exercises provide them with systematic practice in writing sentences that express their ideas with force, clarity, and precision. The following short sentences are an example of a series that may be effectively combined:

Jacques took a pen from his pocket.

It was a green ballpoint pen.

He clipped it to his notes.

He wanted to use it.

He couldn't find it.

Everyone laughed.

These short sentences can be combined in different ways:

Jacques took a green ballpoint pen from his pocket, clipped it to his notes, and then couldn't find it when he wanted to use it. Everyone laughed.

From his pocket Jacques took a green ballpoint pen and clipped it to his notes. Everyone laughed because he couldn't find it when he wanted to use it.

Everyone laughed when Jacques couldn't find the green ballpoint pen he had taken from his pocket and clipped to his notes.

Sentence-combining exercises enable students to experiment with a variety of ways of putting together words, phrases, and clauses to achieve a desired effect. The technique is not an end in itself, but should be viewed as part of a skill-building program for writing. Its goal is to help writers choose the right sentence for the situation. Thus, it may occasionally involve selecting short sentences rather than longer, more complex ones. For instance, in the first combination in the example above, the sentence "Everyone laughed" is deliberately kept brief for maximum impact. Students should not interpret sentence combining as a directive to construct overly long and elaborate sentences.

Teachers should emphasize that, since in actual use sentences almost always form part of a larger composition, their effectiveness must be judged from their context (i.e., from how well a sentence fits within a paragraph). Further, sentence combining works best when it is related closely to the student's own writing. During the stage of composition at which students are moving from rough notes to first draft, sentence combining is a natural process for them to use to link facts and ideas. Later, in the revision stage, it will help them to reshape sentences for better effect.

Numerous textbooks on sentence combining are now available. Although these are helpful as a starting point, teachers are encouraged to move from the assignment of set exercises to student writing as soon as students develop some skill in sentence combining and show themselves able to apply it to their own work. Some textbook exercises, of course, are more valuable than others. Open sentence-combining exercises, in which students work on a sequence of sentences, require the application of more than one skill. Students must first combine a number of simple sentences, then organize the longer sentences into a coherent and effective piece of writing, and, finally, assess the result and decide whether or not to make further changes in order to improve the style or to clarify the meaning.

Students' awareness of the flexibility of language and the variety of expression attainable through sentence combining can be sharpened if the teacher draws attention to its application in prose selections from the literature course. In addition, teachers can construct their own sentence-combining exercises based on these selections.

The theory of sentence combining is that it helps bring to the surface the learners' latent linguistic power, making them aware of the resources at their disposal for improving the quality of their sentences. The focus is always on synthesis – putting elements together – rather than on grammatical analysis. Although there are no right or wrong answers, with practice students can learn to subordinate less important ideas and to recognize the difference between sentences that are clumsy or wordy and those that are compact and rhythmical.

Using the Newspaper in the Classroom

Many of the requirements of a good writing program may be fulfilled by a student newspaper. School newspapers are especially good, but even a class paper or magazine will allow for a purposeful exchange of ideas, point up the need for editing, and provide students with opportunities to experiment with a wide variety of writing styles. The following are some motivational student activities. Students might:

- study the format of the newspaper, noting such features as the front page, the sports section, the editorial page, the city page, feature articles, photographs, cartoons, maps, and advertising;
- discuss the following questions:
 - a) Who gets the paper first in your home?
 - b) What section do you turn to first? Why?
 - c) What section does your father read first? Your mother?
 - d) Where are the most important news stories found?
 - e) What important information do you personally seek in the local paper?
- turn to the sports section and discuss its purpose. They can note and try to account for the large number of photographs. They might then compare the coverage of a sports event in two different papers, discussing differences and attempting to explain them;
- examine the language of the sports pages and list all the verbs that are used there as synonyms for the verb *to defeat*. Students should attempt to account for the large variety of verbs used and to explain in what ways the language used on the sports page differs from the language used on the front page or editorial page;
- write a news story about a real or imaginary sports event, paying particular attention to the verbs and adverbs they choose;
- discuss the elements of a front-page news story, using the question words *what, when, who, where, and why*;
- write original news stories about real events occurring in their school or community;
- study the photographs in newspapers and write fresh captions for these pictures;
- study the news stories on the front page and then describe the function of the headline, lead, by-line, date-line, and outline;
- study the weather report, noting where in the paper it is located, and discuss the language patterns that are characteristic of such reports. They might then, using the language of the meteorologist, write a weather report describing weather conditions that would close all the schools in the area for a day and a weather forecast predicting the kind of weather they would hope to enjoy on the weekend;
- after reading two or three plays, write reviews for the local newspaper that would either encourage or discourage their production by the local theatre company.

The editorial. Students working at an advanced stage of writing development will be interested in the format and function of the editorial page. The following activities may prove stimulating and productive for them. Students might:

- compare an editorial with a news story on the same subject (Is the news explained in the editorial? Is the editor's opinion expressed? How? In what order did the editor state his/her argument? What is the mood expressed? What devices are used to set the mood or tone? Are they effective? Why?);
- collect various kinds of editorial comment, such as editorials, cartoons, and letters to the editor, and make a bulletin-board display;
- classify the editorials from several editions of a newspaper according to their various purposes: to inform, to educate, to argue, to entertain;
- write an editorial based on an actual news event;
- write a letter to the editor either agreeing or disagreeing with the editorial policy expressed by the newspaper;
- write a letter to a close friend in which they recount the argument presented in a controversial editorial in the newspaper;
- plan and sketch some editorial cartoons based on leading events in the community or events occurring in school;
- interview an editorial writer about his/her work and the policy of his/her newspaper, planning their questions carefully and considering what research they might need to undertake as they organize their questions.

Advertising. In order to examine advertising, students might:

- prepare advertising copy that will boost the sale of a good book they have recently read. They should consider what information they will include and what language they will use to persuade readers to buy the book;
- plan an advertisement, to be placed in the local paper, for a motorcycle they wish to sell. They should consider what kind of description will sell the cycle for them (e.g., a truthful or an embellished one) and the ways in which language is used to manipulate the behaviour of others. Students might then suggest how advertisements can be made honest.

Some Ideas for Using Slides, Films, Television, and Music in the Writing Program

The following are some suggested activities:

- The teacher shows part of a film without the sound and has the students write the dialogue or narration.
- Students listen to part of the sound track of a film without the corresponding image. They then describe the picture that corresponds to the dialogue or commentary.
- The teacher stops the film at a particular frame and has the students write a detailed description of the events or mood suggested. They should also describe in writing their emotional reaction to the situation depicted.
- The teacher asks students to choose three or four slides from a collection for the purpose of constructing a story line.
- Students discuss their favourite television programs. They list their reasons for liking a certain program and explain why their parents might not agree with their choices.
- The teacher plays recordings of the theme music from one or two films. The class discusses the role of background music. A recording of music that has a strong emotional theme (e.g., a work by Sergei Rachmaninoff or Maurice Ravel) is then played. As they listen to the music, students imagine that they are in the cinema and then describe the scene they are watching.

Conferencing

The term *conferencing*, as applied to instruction in writing, simply refers to the discussion of a student's paper by the student and a classmate or the student and his/her teacher. The first kind of discussion, called *peer conferencing*, generally takes place prior to student-teacher conferencing. The student reads his/her paper to a writing partner or to the group. At this stage, listeners react to the paper only in terms of its clarity, precision, and emphasis, leaving aside the mechanics of language use for the moment. After the student has revised the paper on the basis of the comments received, the writing partner or group members read it and offer additional criticisms and suggestions. The student revises the paper accordingly and then submits it for further scrutiny. This step is repeated until the student feels that the paper is worthy of submission to the teacher or has reached an impasse and needs advice on how to proceed.

The conference with the teacher is essentially a conversation between the teacher and student about the student's paper. It depends for its effectiveness on the adoption of a "process approach" to writing instruction and to the setting of clear priorities for the discussion. Conferencing is recommended on the basis that individualized instruction is more effective than group instruction. Students often perceive class activities as devoted to writing in general and not directly relevant to their own problems of expression. Many of them also like the privacy of one-to-one discussion with the teacher.

The teacher can make a more effective response to a paper in an oral conference than through written comments. With the student present and able to respond, the teacher is not working in a vacuum, whereas a teacher reading a paper at home lacks access to the student's information and opinions. The student's presence allows the teacher to deal with his/her specific needs and to adapt to the student's attitude. Finally, since it is easier and faster to talk about complex problems than to write about them, conferencing makes more efficient use of the teacher's time.

Students can learn more from oral responses than from teachers' notes, which tend to be impersonal and may be difficult to interpret. With oral criticism, students can sense the teacher's support and concern and avail themselves of the opportunity to explain and defend their work. They learn more by sharing in the analysis of their paper.

The use of conferencing is consistent with the treatment of student writing as process rather than end product. Papers are viewed as drafts; students are encouraged to revise them over a period of weeks; and grading is based on the effectiveness of the revisions. Students receive assistance when they most need it; a prewriting discussion helps them identify possible topics, and a mid-paper conference can help them solve the problems that they are beginning to encounter.

If conferencing is to be productive, teachers must focus on one or two important aspects of a paper rather than trying to address them all. The following (listed in order of importance) are the priorities suggested by teachers who have used the conference method:

- content (ideas and information)
- point of view (purpose, intended audience)
- organization
- style (diction and syntax)
- mechanics (grammar, punctuation, spelling)

The way in which the teacher conducts the conference is crucial to its success. The following procedure is suggested:

1. The student's paper is read carefully prior to the conference. Experienced users of the method are sometimes able to do an effective first reading during the actual conference, but teachers new to conferencing are advised to read papers beforehand.
2. The teacher offers encouragement to the student by finding something to praise in the paper before mentioning weaknesses.
3. The teacher asks the right questions in order to involve the student in the criticism of the paper. Often the best opening question is "What is your purpose in this paper?" Other good questions require students to identify the parts of the paper they like most and those that gave them the most trouble.
4. An assessment of the paper is offered by the teacher. Students expect an expression of opinion.
5. Specific suggestions for revising the paper are then offered.

The teacher should cultivate the ability to listen carefully to ensure that students are contributing their own ideas and to pick up signs of interest in particular aspects of their topics.

Conferencing works best as an indirect method designed to help students find their own way through their material and ideas. Teachers need a great deal of patience, along with critical ability, common sense, and sensitivity. The number of contacts with each student will vary with the program focus, the unit being studied, class size, and the ability and maturity levels of the students.

The Student Writing Folder

The student folder is a natural outcome of an evaluation system aimed principally at formative evaluation. It is more than a collection of the student's work over the year; it is an active teaching and evaluative tool, which the teacher, student, and the students' peers use frequently as part of the process of improving writing. Along with all the student's writing, it should contain clearly stated criteria on which the ongoing monitoring process may be based; a spelling list (preferably student-produced) in which problem words are explored; some kind of usage-mastery chart or graph by which specific progress in eliminating problems is demonstrated; and comments by the student, the student's peers, and the teacher about writing progress in these areas.

When the formative evaluation has been completed, the teacher and student may select from the folder a sample of work for grading. As well, at the end of the term or year, a portfolio of student samples, comments, and mastery information should ideally accompany the student to the next teacher of writing.

Dramatic Arts

Drama is a powerful medium for the teaching and learning of a language and for the acquisition of a range of thinking and interpersonal skills. It serves as a way of exploring meaning through certain kinds of experiences. Role playing, for example, can help individuals to understand both themselves and others. Drama represents emotions, attitudes, opinions, and relationships in concrete form, and thus helps students to understand them.

The study of drama also assists students in the development of thinking skills, requiring them to invent, speculate, clarify, analyse, judge, and assimilate, as well as to practise the skills of inductive and deductive reasoning.

Finally, dramatic activity in the classroom helps to foster the development of interpersonal skills. It lends itself well to group work, through which students can learn how to interact with others, discuss, negotiate, and reach a consensus.

Drama activities encompass the following components of learning:⁹

- *learning through action*: the simultaneous acquisition of cognitive, affective, and psychomotor learning through active experience;
- *learning through reflection* (including discussion and writing);
- *learning through personal experience*: the personalization of experience through simulated activities;
- *learning through vicarious experience*: the acquisition of skills, concepts, and values through the solving of problems arising from the drama;
- *learning through co-operation*: the development of interactive skills;
- *learning through presentation*: the development of aesthetic awareness;

- *learning through discussion*: the development of language proficiency through the clarification of concepts, sharing of discoveries, examination of problems, and forming of hypotheses;
- *learning through enjoyment*: holistic learning that provides a foundation for the development of physical skills, oral competence, numeracy, and literacy.

The first step in the study of drama is the development of self-confidence and the releasing of inhibitions. Students should be allowed the maximum physical freedom possible within the limitations of the classroom. They should be given the opportunity to experience various forms of grouping – working in pairs, taking part in small-group activities, and participating in activities undertaken by the whole class.

The second step is growth in the skill of concentration. Once this skill has developed, students are ready for the third step, the taking on of a role. This demands an increasing degree of involvement; students must be prepared to suspend their disbelief and enter into the “reality” of fictional situations and characters. Their willingness to believe in these aspects of drama opens the doors to the exploration of attitudes, ideas, and emotions, and thus the extension of their experience.

A growing understanding of self and others leads students to the fourth step in the study of drama – the development of believable roles. As students progress through these steps, they will gain the experience and understanding required to explore the range of relationships and situations that they will encounter in the study of drama.

This growing awareness on the student’s part can lead to his/her greater willingness to co-operate with other students in discussions and presentations and to work independently to improve communication skills.

9. Summarized from Ministry of Education, Ontario, *Dramatic Arts, Intermediate and Senior Divisions, 1981* (Toronto: Ministry of Education, Ontario, 1981), pp. 8-9.

Evaluation

This section addresses both the assessment of student achievement and program evaluation. The focus is primarily on the assessment of student achievement, since not only is this the primary and most frequent evaluation activity in which students and teachers are involved, but it also provides important data for program evaluation. The following sections cover general principles of evaluation, proficiency-stage descriptions, the assessment of student achievement, and program evaluation.

General Principles of Evaluation

Definitions

Evaluation. As understood in this guideline, evaluation is the systematic study of student performance and programs. The following are the main components of evaluation:

- the evaluation purpose, including the decisions to be made and the ways in which the evaluation data will bear on these decisions;
- learning objectives on which students are to be assessed, including the relative importance of each objective;
- suitable assessment formats or techniques;
- administration procedures, including the personnel, time, and materials required;
- scoring procedures, including scorers, maximum score, scoring criteria, and the relative importance of each criterion;
- reporting procedures appropriate for the evaluation purposes and intended audiences;
- piloting procedures, including data analysis and item-editing procedures; and
- filing, security, and ongoing review procedures.

Assessment instruments. As defined above, as well as in all BIMO/OAIP documents, an assessment instrument is anything designed and used for the systematic study of student performance or programs (e.g., an observation grid, a self-evaluation form, a written assignment, an oral interview, a multiple-choice test of reading comprehension, or a single test item).

A good assessment instrument has all of the following characteristics:

- *validity.* The instrument measures what it should measure;
- *reliability.* It measures consistently and objectively;
- *practicality.* Its demands on time and personnel and its cost are reasonable;
- *acceptability.* It is viewed as fair and worthwhile by students and educators; and
- *feedback potential.* Useful information on students' performance is clearly provided to students, educators, and parents.

Responsible and Ethical Evaluation

Evaluation results play an important role in educational decision making on issues such as the streaming of students, promotion and failure, and program effectiveness. Unfortunately, assessment instruments can be easily misused; for example, a standardized test developed and validated for a particular purpose and student population might be incorrect and invalid when used for a different purpose and with a different student population.

It is also important to examine the content and format of any assessment instrument for cultural, sexual, and racial bias.

General Aims of Evaluation

The general aims of any evaluation activity in the program are the same as those for any teaching activity. Thus, the general aims of this guideline, stated on page 8 and based on Ontario's goals of education, apply to both teaching and evaluation. Since students and educators often view evaluation more negatively than they do teaching, it may be worthwhile to keep in mind the following two guiding principles, which are consistent with these aims and goals, in selecting or developing language-assessment instruments.

- Teachers should attempt to elicit the best performance from students by presenting tasks that are fair, authentic (not contrived), worthwhile in themselves, and interesting in themselves.
- Teachers should attempt to provide test tasks that can provide students, educators, and parents with information that is clear, rich, relevant, and capable of being generalized.

These two principles are highlighted here not because they are the only ones worth considering but because they are often not represented adequately in language evaluation. By keeping these two principles in mind, teachers can help to strengthen the vital connection between teaching and evaluation and, as well, to eliminate the negative image of evaluation as the “cold shower” imposed in place of more interesting and dynamic learning activities. While students should know when, why, and on what they are being assessed, evaluation should in general be so continuous and naturally integrated into motivating learning activities that students can forget that their performance is being judged.

Purposes of Evaluation

General evaluation purposes. Both the assessment of student achievement and program evaluation will play a key role in the development, implementation, and revision of courses of study based on this guideline. That is, data obtained from both components should, in large measure, assist educators in determining the effectiveness of a course of study. Additionally, such data should indicate the strengths and weaknesses both of students and of the various elements in the course. These are important overall purposes of evaluation.

Specific evaluation purposes. Any assessment instrument is selected (or developed) and used for one or more specific purposes. These purposes include the following: the prediction of some future performance (as in language-aptitude testing), diagnosis of strengths and weaknesses, placement in a program, evaluation of progress, and evaluation of overall proficiency. The assessment of student achievement most often reflects concerns with placement, diagnosis, progress, and overall proficiency. Program evaluation most often emphasizes concerns with progress and overall proficiency.

Proficiency-Stage Descriptions

For whatever purpose evaluation is intended, it serves to provide students with concrete indications of what is expected of them in a course. In familiar terms, "Students learn for the test." If carefully planned and assigned an important role in a course of study, evaluation activities can help students to understand just what level of language proficiency they can hope to achieve.

Perhaps the most difficult aspect of any curriculum planning is to define and justify proficiency outcomes that are both adequate and realistic. Rather than focusing on minimum performance levels or standards that students must achieve, this guideline suggests a graduated sequence of proficiency-stage descriptions. These are intended to serve as broad characterizations of both how learning objectives and teaching strategies in the guideline should be interpreted and what performance outcomes should be sought. Thus, these descriptions are suggested as overall proficiency targets or benchmarks to guide learning, teaching, and evaluation in anglais/English programs.

The following presentation of these descriptions is in two steps. First, five proficiency stages are described briefly for each of the skill areas of speaking/listening, reading, and writing. These descriptions owe much to the excellent joint work of the American Council on the Teaching of Foreign Languages (ACTFL), the Interagency Language Roundtable of the U.S. Government, and the Educational Testing Services as represented in the *ACTFL Provisional Proficiency Guidelines* (1982). Second, specific proficiency stages are suggested according to grade (end of Grade 10 and end of Grade 12) and program (basic, general, advanced, and OAC). They have been reformulated to correspond specifically to the students of Ontario's French-language schools.

Stages of Proficiency: Speaking/Listening

Stage 1. Students will:

- be able to satisfy their immediate personal needs and minimum social requirements with confidence;
- rely, in familiar situations, largely on short memorized utterances to ask and answer simple questions and respond to and sometimes initiate simple conversations in standard English;
- through repetitions, rephrasings, and gestures, be able to convey and understand main ideas in unfamiliar situations;
- because of frequent errors, approximate pronunciation, and limited vocabulary and grammar, often miscommunicate and lack precision in information, especially with persons not used to dealing with a non-native speaker of English.

Stage 2. Students will:

- be able to satisfy their routine social needs and limited school or work requirements with confidence;
- produce and understand joined sentences in order to converse in familiar situations in some detail, though with uneven facility, about concrete topics in standard English;
- still need help in handling complications or difficulties, especially in unfamiliar situations;
- make errors less frequently, produce an intelligible accent, and command sufficient vocabulary and grammar to allow for generally accurate communication. However, student's understanding of grammar will still be quite limited, and repetition and rephrasing will often be required with persons not used to dealing with a non-native speaker of English.

Stage 3. Students will:

- be able to participate effectively and confidently in most formal and informal conversations in order to deal with personal and social needs and school or work requirements;
- be able to handle with reasonable ease both familiar and unfamiliar situations involving supported opinions, hypotheses, and difficulties;
- make errors infrequently; those that are made will rarely interfere with communication of even detailed abstract information;
- possibly exhibit an accent, usage, and grammar that seem non-native, but these will rarely disturb a native speaker.

Stage 4. Students will:

- be able to participate fully in all conversations within their range of experience;
- be able to tailor their language style to most audiences almost as well as they can in their native language to express opinions, persuade, and provide information on a wide variety of topics;
- understand many but not all dialect variations and colloquialisms;
- exhibit an accent, grammar, and usage that are nearly equivalent to those of an educated native speaker of the same age.

Stage 5. Students will:

- be able to participate fully in all conversations within their range of experience;
- be able to tailor their language style to their audiences as well as they can in their native language in order to express opinions, persuade, and explain information on a wide variety of topics;
- understand all dialect variations and colloquialisms;
- exhibit an accent, grammar, and usage that are equivalent to those of an educated native speaker of the same age.

Stages of Proficiency: Reading*Stage 1. Students will:*

- be able to satisfy their immediate personal needs and minimum social requirements with limited confidence;
- understand only the simplest connected text, such as short concrete descriptions, and have to rely on the recognition of memorized or already mastered printed material in order to do so;
- with unfamiliar text, sometimes be able to skim and scan, or have to reread with the help of a bilingual dictionary, to identify main ideas, but most often will overlook or misunderstand detail.

Stage 2. Students will:

- be able to satisfy their routine social needs and limited school or work requirements with confidence;
- be able to decode unfamiliar language, often with the assistance of an English dictionary, and classify facts and concrete literal information in simple authentic text as long as the topic and the organization of the text are familiar or straightforward;
- most often not be able to sustain their reading or understanding of longer texts nor detect implications, tone, and cultural values of authentic text.

Stage 3. Students will:

- be able to deal effectively and confidently with most authentic texts for personal, social, and school or work purposes;
- be able to grasp abstract ideas and their implications in lengthy texts on unfamiliar topics by relying on comprehension skills such as inferring, interpreting, and evaluating;
- not be dependent on a dictionary;
- often have difficulty with an unfamiliar organization of text, stylistic embellishments, and unpredictable or culture-specific information.

Stage 4. Students will:

- be able to deal fully with all styles and forms of text within their range of experience;
- be able to handle unpredictability and culture-specific information by carefully analysing, verifying, and extending hypotheses;
- be able to follow most detailed explanations and argumentation as well as appreciate most nuances of tone and style in written texts.

Stage 5. Students will:

- be able to deal fully with all styles and forms of text within their range of experience and beyond;
- be able to handle unpredictability and culture-specific information by carefully analysing, verifying, and extending hypotheses, and proceed with ease;
- be able to follow detailed explanations and argumentation as well as appreciate all nuances of tone and style in written texts and in oral communications.

Stages of Proficiency: Writing*Stage 1. Students will:*

- be able to write only the simplest fixed expressions and limited memorized material and will have few practical communicative writing skills for even their immediate personal needs;
- on familiar and unfamiliar topics, exhibit language errors very frequently and will display only a very fragmentary sentence and discourse organization, so that miscommunication will be common even with readers used to dealing with non-native English writing;
- be severely limited in their note taking as a result of their attention to mechanics and their lack of confidence.

Stage 2. Students will:

- be able to satisfy their immediate personal needs and minimum social requirements with very limited confidence;
- be able to write short messages and take notes on material dealing with very familiar topics, although their sentence structure will often be fragmentary and their text organization inconsistent;
- show an effort to follow elementary language and punctuation conventions, but be largely unsuccessful in this regard;
- be able to write so that they can be understood by a person used to dealing with non-native English writing.

Stage 3. Students will:

- be able to satisfy their routine social needs and limited school or work requirements with limited confidence;
- be able to compose generally coherent paragraphs and short essays in the narrative and expository modes based on their personal experience or on familiar topics;
- exhibit an attention to writing standards through the preparation of rough drafts and be able to use dictionary and grammar books and cohesion elements such as logical connectors;
- though common language and punctuation errors will occur frequently, be able to write so that they can be understood by a person not used to dealing with non-native English writing.

Stage 4. Students will:

- be able to satisfy most of their personal and social needs and school or work requirements with confidence;
- be able to compose coherent essays of varying length in most modes of writing and on most topics within their range of experience;
- meet accepted standards of written text fairly consistently and with little difficulty;
- exhibit a maturity of expression and a personal style that are sufficient to enhance the effectiveness of their writing for a variety of audiences and purposes;
- exhibit usage and style that are frequently recognizable as non-native, although their writing will clearly be that of an educated person.

Stage 5. Students will:

- be able to satisfy all of their personal and social needs and school or work requirements with confidence;
- be able to compose coherent essays of varying length in every mode of writing and on all topics within their range of experience;
- meet accepted standards of written text consistently;
- exhibit a maturity of expression and a personal style that are sufficient to enhance the effectiveness of their writing for a variety of audiences and purposes;
- exhibit usage and style that are sometimes recognizable as non-native, although their writing will clearly be that of an educated person.

Suggested Proficiency Stages by Program and Grade

For teachers of Grades 7 and 8 who have in their classes groups of students functioning at different stages of language proficiency, these descriptions are intended to serve as a guide to ability grouping within the classroom. These descriptions may also help teachers, principals, and guidance counsellors to advise students on their choice of course levels when they are preparing to enter secondary school.

Figure 2 applies to secondary schools and is intended to show boards and schools how the proficiency-stage descriptions are related to programs and grades consistent with this guideline. The stages should be viewed as targets – the optimum performance expected of students – rather than as averages. In evaluating student achievement in Grades 7-10, teachers are expected to be flexible in the application of these descriptions, in recognition of the linguistic realities in their area of the province. It is expected that students, by the end of Grade 12, generally will have achieved the proficiency stages described in the grid. For the OACS, the criteria used to evaluate student achievement are to be those described in the proficiency stages. As well as serving as a guide for teachers, these proficiency-stage descriptions will provide postsecondary education officials and employers with information on the standards reached in secondary schools across the province. Educators are encouraged to consider these suggestions carefully. Such measurable and sequenced proficiency goals should form the basis for planning and implementing courses of study.

Figure 2: Relationship of Proficiency Stages to Programs and Grades

Program	Grade	Speaking/Listening (stage)	Reading (stage)	Writing (stage)
Basic	Grade 10	1	1	1
	Grade 12	2	2	2
General	Grade 10	2	2	2
	Grade 12	3	3	3
Advanced	Grade 10	3	3	3
	Grade 12	4	4	4
OAC	I and II	4/5	5	5

Assessment of Student Achievement

Formative and Summative Evaluation

The purpose in formative evaluation is the study of the learning process and its improvement. For this reason, such evaluation is continuous during the course of study itself. It comprises two specific evaluation purposes: the diagnosis of student strengths and weaknesses and the assessment of student progress.

The purpose in summative evaluation is the study of the learning product and the ranking of students for purposes of comparison or grading. Thus, such evaluation takes place only at those points in the course when a significant group of objectives (e.g., a lesson unit) has been completed. Summative evaluation involves two specific evaluation purposes: the assessment of student progress and the assessment of overall proficiency.

What to Assess

While the assessment of student achievement can focus on any relevant objective or group of objectives, educators should bear in mind the interactive nature of reception and production skills. In particular, the interaction of such skills serves as the basis for authentic language use and hence of the teaching strategies suggested in previous sections of this guideline. Thus, in evaluation as in teaching, the emphasis should be placed on authentic speaking/listening activities, listening-writing activities, and reading-writing activities. Furthermore, evaluation and teaching can and should be integrated into the same authentic language activities.

In deciding what to assess, the educator must be guided by his/her purpose for evaluating a student at a particular time. For example, the diagnosis of student strengths and weaknesses requires more precise scoring criteria than does the assessment of overall proficiency. Thus, in the diagnostic evaluation of speaking/listening, the emphasis might be placed on particular communicative functions, appropriate language registers, sentence structures, vocabulary items, and pronunciation features. In contrast, the evaluation of overall proficiency in speaking/listening might focus more generally on quantity and quality of comprehension, quality of information communicated, quality of language used to communicate, and quality of social-interaction skills.

Assessment Techniques

A variety of assessment techniques suitable for language courses are described in the Ministry of Education publication *Evaluation of Student Achievement: A Resource Guide for Teachers* (1976). Among the many techniques suggested are the following:

Self-evaluation. It is important for students to evaluate their own language skills for two reasons: it encourages them to reflect on their own developing skills and to become responsible for their own learning. Students may carry out such self-evaluation through the periodic use of evaluation grids or through their continuous noting of the particular situations, language forms, and language functions on which they wish to work.

Peer evaluation. Peer evaluation also serves two important roles: it provides outside opinions on a student's performance from others involved in the language interaction; and it encourages learners to co-operate with and help other learners. Again, evaluation grids, observation forms, or group conferencing can all be of value.

Teacher evaluation. Teachers can evaluate student performance and progress in many ways. Two useful and common methods are observation and classroom tests.

Observation can be perhaps the most natural, non-threatening, and continuous form of evaluation. Teachers normally carry out this activity informally during any class for many reasons, for example, to check on student participation, to help diagnose the needs of certain students, and to assess the immediate effect of a particular teaching strategy or learning activity. Carefully planned observation is one of the most suitable techniques for the assessment of student achievement in the spirit of this guideline.

Classroom tests are another common means that teachers use to assess student achievement. While certain types of classroom tests (e.g., true-false, matching, multiple-choice) may seem unsuitable for assessing authentic language skills, such indirect techniques may provide useful information when they are carefully designed to incorporate important objectives and motivating tasks. Note that even if they rely on indirect assessment techniques, classroom tests may focus either on a specific point (a discrete-point approach) or on the synthesis of a variety of information (an integrative approach).

Standardized (norm-referenced) tests. A standardized test is normally designed to allow a student's performance to be compared to that of a large and representative group of students (called a *norm population*). Such tests are used in summative evaluation. The items on these tests are selected so as to vary in difficulty from easy to hard and thus generate test scores that vary from low to high.

Criterion-referenced tests. In contrast to a norm-referenced test, a criterion-referenced one is designed to allow a student's performance to be judged acceptable or not on a particular objective or set of objectives (called the *criterion*). Such a test may be used in either formative or summative evaluation. Items on this kind of test are selected so as to represent as accurately as possible the actual criterion task. As a result, scores on such a test are normally immediately interpretable in terms of how well a student can perform a given task.

Program Evaluation

The focus in program evaluation is normally not only on student performance but also on elements that may have influenced student performance. These include the course objectives, their organization, teaching strategies, materials, the evaluation component, and the time allotted.

Students, teachers, department heads, administrators, and parents can all be important sources of information in program evaluation. Each of these groups can provide a different perspective on the strengths and weaknesses in the design and implementation of a course of study.

Techniques for Gathering Information

A variety of techniques may be useful for gathering information about a program. In the selection of any technique, it is important to consider both its suitability and acceptability with respect to the program elements to be evaluated and the sources of information to be drawn on. A helpful discussion of techniques for gathering information is provided in *A Handbook and Practical Strategy for Evaluating Educational Programs*, by K.A. Leithwood, R. Wilson, A.R. Marshall, D. Montgomery, and L. Connock (Toronto: OISE, Department of Curriculum, 1980). The following are some of the techniques discussed in this book:

- *direct observation*: recording of behaviour by observers or on audio- or videotape;
- *group discussions*: meetings of various persons (e.g., teachers) to discuss particular aspects of the program;
- *journals*: personal written reflections by each individual involved in particular aspects of the program;
- *anecdotal reports*: the noting of incidents and circumstances held to be especially significant;
- *questionnaires*: written responses from various individuals to fixed questions and statements;
- *interviews*: the recording of oral responses to fixed questions, with a provision for respondent-initiated discussion;
- *checklists*: the noting of the presence or absence of particular aspects of the program; and
- *tests of student achievement*: the use of either teacher-constructed or purchased assessment instruments.

Sample Questionnaires

The two sample questionnaires reproduced here are aimed at gathering program information from students and teachers respectively. Such questionnaires would likely constitute the minimum techniques for program evaluation. At the other end of the spectrum are program-evaluation studies that have involved several years, thousands of worker hours and dollars, and voluminous reports. Whatever the technique, be it small-scale or large-scale, the only real criterion for successful program evaluation is that the information gathered should lead to appropriate and ethical decisions and action. These two course-evaluation questionnaires can be viewed as the initial steps in the revision of a course of study.

Questionnaire A (to be completed by students)

1. The material (book, stories, etc.) was	
a) interesting.	(no) 1 2 3 4 5 (yes)
b) challenging.	1 2 3 4 5
c) varied.	1 2 3 4 5
<hr/>	
2. The learning activities were	
a) interesting.	1 2 3 4 5
b) challenging.	1 2 3 4 5
c) varied.	1 2 3 4 5
<hr/>	
3. The course had enough	
a) literature.	1 2 3 4 5
b) other forms of reading.	1 2 3 4 5
c) writing activities.	1 2 3 4 5
d) oral activities.	1 2 3 4 5
e) viewing activities.	1 2 3 4 5
<hr/>	
4. The course had enough	
a) individual activities.	1 2 3 4 5
b) small-group activities.	1 2 3 4 5
c) class activities.	1 2 3 4 5
<hr/>	
5. a) There were enough tests, essays, and other forms of evaluation to evaluate student achievement properly.	1 2 3 4 5
b) Enough recognition was given to oral participation and personal initiative.	1 2 3 4 5
<hr/>	
6. Tests and other forms of evaluation were fair.	1 2 3 4 5
<hr/>	
7. Students generally had to work hard in order to get good marks.	1 2 3 4 5
<hr/>	
8. Homework assignments were reasonable and fair.	1 2 3 4 5
<hr/>	
9. The atmosphere in class was good.	1 2 3 4 5
<hr/>	
10. Most students learned a great deal through this course.	1 2 3 4 5
<hr/>	
11. Which part of the course did you enjoy most?	<hr/> <hr/> <hr/>
<hr/>	
12. Do you have any suggestions to improve the course?	<hr/> <hr/> <hr/>
<hr/>	
13. Comments	<hr/> <hr/> <hr/> <hr/> <hr/>

Questionnaire B (to be completed by teachers)**A. The Instructional Material**

1. Did the students find the material for the course
 - a) interesting?
 - b) relevant?
 - c) difficult?

Comments and recommendations:

2. Was the course material appropriate for the achievement of the course objectives?

Comments and recommendations:

3. Would you suggest any changes in the material?

B. Course Objectives

1. Were the objectives of the course stated clearly enough?

Comments and recommendations:

2. Were the course objectives in keeping with the anglais/English guideline and the philosophy of the school and department?

Comments and recommendations:

3. Were the course objectives in keeping with the needs of the students?

Comments and recommendations:

4. What changes would you suggest?

C. Student Achievement

1. Was there any specific weakness in student performance on the evaluation activities throughout the course?
2. Were students able to achieve the objectives of the course?
3. Using the proficiency-level descriptions suggested in the evaluation section of the anglais/English guideline, at what level would you characterize this group of students in regard to (a) speaking/listening, (b) reading, (c) writing?

D. Teaching Strategies

1. Was a sufficient variety of teaching strategies used to accommodate students' learning styles?
2. What strategies were particularly effective?
3. What strategies were less effective?

E. Resources

What resources (material and human) proved especially

- a) effective?
- b) ineffective?
- c) desirable but unavailable?

F. Did the course have any unintended outcomes (spin-offs)?

Computers in the Anglais/English Classroom

Assessment Pools

La Banque d'Instruments de Mesure de l'Ontario (BIMO) or the Ontario Assessment Instrument Pool (OAIP) is a Ministry of Education resource consisting of a large pool of questions in a number of subject areas. It is available to persons who are responsible for evaluating student performance and school programs in the elementary and secondary schools of Ontario. BIMO/OAIP was produced in response to the public and professional need for improved techniques and strategies for evaluating student achievement and the effectiveness of programs.

Classroom teachers, curriculum specialists, and testing experts developed the instruments jointly and then refined them to ensure their practicality in the classroom as well as their quality as assessment tools. In each subject area, a group of educators has been responsible for seeing that the assessment instruments reflect the intent of the provincial curriculum guidelines. Questions in each subject pool relate to the guidelines and are presented in a variety of forms, including multiple-choice, matching, completion, ranking, and open-ended questions.

The instruments in each subject pool can be used by teachers to assess student performance on an individual, group, or class basis. In subject areas where performance data are available on a province-wide basis, such as in Intermediate Division English and mathematics, teachers can compare their students' results with the provincial scores. Teachers might use BIMO/OAIP to obtain pre-instruction and post-instruction scores for each topic or skill within a program. This would permit them to assess the learning or progress that has taken place and hence the effectiveness of the program.

At present, BIMO/OAIP includes items for the anglais/English program from Grades 4 to 10. The subject pools are distributed free of charge to Ontario school boards for delivery to all publicly supported schools. Teachers and other educators have ready access to any pool at any time for assessing school programs or student progress, or for any other instructional purpose.

Because computers are playing an increasingly larger part in the modern world, the classroom should be prepared to take advantage of this technology and put it to its best educational use. In fact, the microcomputer can be a very powerful tool for students in the process of acquiring facility and confidence in effective language use.

What really matters in computers is not the features of the machine (hardware), but what can be done with the programs it uses (software). Since microcomputer hardware changes rapidly, schools have a variety of computer models and sizes; however, the general types of software, or more properly *courseware*, remain the same. Although there are many guides now available to assist teachers in choosing appropriate courseware, there are five key questions that teachers should ask themselves about a piece of courseware:

1. Is it really a worthwhile program?
2. Is it educationally sound?
3. Does it use a computer to best advantage or is it merely electronic page turning?
4. Is it easy to use?
5. Is the student actively involved in the learning process?

The following is a general rule to follow in using computers in education: Let the computer do what it can do best, and let teachers do what they do best. Computers should play an increasingly larger role in the anglais/English classroom so that students can benefit from the educational advantages provided to them by this new technology. Teachers must be prepared to make wise decisions in order to gain these advantages for their students. For an analysis of the various aspects of computer use in schools, see *Computers in Ontario Education* (Toronto: Ministry of Education, Ontario, 1983), the final report of the Provincial Advisory Committee on Computers in Education. The rest of this section describes the various types of courseware available to language teachers.

Drill and Practice

Programs emphasizing drill and practice have only a limited place in the classroom. Some aspects of language do require rote learning, and computers are patient and long-suffering with slow learners. Drill and practice programs, however, usually do not explain why the answers are what they are, nor how the answers are to be arrived at. (In some instances, such as spelling, the how and the why may be irrelevant. To know the etymology of a word may be interesting, but it will not help a student spell it correctly.) Another problem with drill and practice programs is that they usually deal in “right” and “wrong” and therefore do not suit language tasks that involve levels of language acceptability.

Games and Puzzles

The educational values of these sorts of programs should not be overlooked by the anglois/English teacher. Although most computer games are mere entertainment, many of them now can “learn” from their mistakes. Therefore, it becomes impossible to beat the computer in the same way twice. By pitting their minds against the machine, students develop their higher cognitive skills through increasing analytic, synthetic, and evaluative complexity.

In deciding whether to use computer games or puzzles, teachers should also consider the extent to which they entail the use of language. There are many programs available that allow the teacher to create puzzles, word searches, word mazes, and so on, using teacher-selected materials.

An even more useful approach to learning involves the students’ actual programming of the computer. Through programming, students become teachers teaching the computer, and thus they learn as they teach. There are several easy-to-use crossword-puzzle programs, for example, that allow students (or teachers) to create a puzzle themselves. These require that the programmer make decisions involving spelling, word choices, locations, clues or definitions, and so on.

Tests and Quizzes

These programs are of marginal value, useful perhaps with a teacher-management system in such areas as spelling, where correctness is usually absolute. (In most programs, no distinction is made between acceptable answers that contain spelling mistakes, including capitalization errors, and unacceptable answers.)

Tutorials

Tutorial programs attempt to turn the computer into the teacher and thereby individualize instruction for students. These tutorial programs are almost all interactive, allowing students to “talk” to the computer, which then responds immediately to their input.

Some attractive-looking tutorial programs are available, complete with teacher-managed options. However, language teaching/learning is so complex a task that many of these programs – even the best of them – eventually exhibit some flaw. However, the careful teacher will not dismiss tutorial programs because they are often flawed, but instead will use them wisely.

Tutorial programs should not replace the teacher, because so often in language matters a mature judgement of linguistic propriety is required.

Simulations/Problem Solving

The programs in this category are games, but because they are fairly sophisticated, they deserve their own category. These programs have tended to be the province of the sciences but are now beginning to be used in language arts. Some programs require that students read passages carefully and then enter their own responses; others require the writing of complete sentences in order to, say, solve a crime. The language skills of reading for main idea, inference, and so on, writing, and higher-order thinking skills are all demanded.

Reading

Reading courseware ranges from controlled-reading-speed programs to cloze programs. The latter are useful for anglois/English students, requiring them to reveal their true understanding of diction and syntax. These programs present students with an immediate response.

However, because of the complexity of language, they usually do not explain why some answers are better than others. A combination of the teacher and a computerized cloze reading program can be very effective.

Controlled/Random Generators

This area is one that is ready-made for the computer. As these programs become more and more sophisticated, it will become increasingly difficult for a teacher to determine whether a student or a computer has written a story or a poem. Rather than fearing this, the language-arts teacher should welcome this technological advance and use it to teach the higher-order cognitive skills. A new lesson might have the teacher assign for homework the generation of a computer story or poem. The class lesson would then consist of an analysis of the various products and an evaluation of their linguistic and literary qualities.

Word Processing

This is usually regarded as the area of the computer revolution that holds the most promise for the language arts. Easy-to-use, inexpensive word-processing packages are now available and soon will form an important part of the language-arts program, allowing the easy manipulation of text, addition, deletion, major revision, and polishing. There is evidence that students who use word-processing machines tend to compose in larger chunks of material, thinking in terms of paragraphs (or "screenfuls") rather than just in sentences. There is also some suggestion that, because students see words in standard print, they recognize spelling mistakes more easily.

Several word-processing packages now include subpackages that check such things as spelling, grammar, style, passive-voice constructions, and even sexist language. In all of these, however, the users must still make the final choices.

One difficulty with this sort of package is that the teacher will be presented with a "final" copy and may not have access to the process of writing that led to this product. Therefore, the teacher may not be able to guide the student in the revision process. More sophisticated word-processing packages, however, do provide automatic back-up copies, and so keep a record of the progress of a piece of work.

Data Bases

Very few data-base courseware programs are yet available, and generally they are no better than a good set of reference books. However, teachers should be prepared for developments in this area for microcomputers. Teachers will have access to extensive language data, sorted in a variety of categories. It might be possible to call up, for example, comparisons of definitions of a particular word given by different dictionaries. Easy access to language and literature resources would be available as issues arise in the classroom. As well, empty data-base programs are now readily available for teachers to fill up with whatever data suit their needs.

Life Skills and Career Education

Life skills and career education are important components of the school program in the Intermediate and Senior Divisions. Every teacher, regardless of his/her subject, is expected to assume a measure of responsibility for instruction in both of these areas. The following material provides some guidance on how this responsibility might be fulfilled.

Life Skills

As defined in section 2.9 of OSIS, life skills are “abilities useful to a person in everyday life”. Many of them are closely related to the objectives of the anglais/English program as expressed in this guideline. For example, OSIS lists as illustrations of life skills the ability:

- to use language with clarity and accuracy;
- to analyse ideas expressed in pictures, prose, or conversation and discussion;
- to distinguish fact from opinion; . . .
- to read a newspaper or observe television or a film with discrimination. . . .¹⁰

The development of these skills in students is entirely consistent with the objectives of the anglais/English program. In treating these skills as “life skills”, however, teachers must ensure that their relationship to the students’ daily lives outside the school walls is always quite clear. As OSIS expresses it, “the *usefulness* of knowledge, and the *application* of knowledge to everyday life” must be made explicit. Although life skills are important to all students, teachers should give them greater emphasis in courses offered at the basic and general levels; students in these courses are more likely to proceed directly into the work force and will need the skills sooner than will students at the advanced level.

Since communication skills are assets in almost any kind of work, teachers of anglais/English should not lack opportunities to incorporate them into courses in a directly practical way. For a great many students, oral competence will probably be a more frequently applied life skill than will writing ability. Teachers should therefore devise learning activities that foster the ability to speak with clarity and confidence in a wide variety of situations. Students can appreciate the immediate, practical applications of anglais/English in presenting themselves effectively in a job interview, doing part-time jobs that

involve meeting the public, and coping with various social situations. Writing skills, of course, are important in preparing résumés and job applications and in writing even simple notes, memos, and reports. The development of critical abilities, such as analysing ideas, can be related to the need to respond intelligently to advertising techniques.

Career Education

“The implementation of the guidance program shall be the responsibility of all school staff.”¹¹ Although the source of detailed information on career opportunities will continue to be the guidance counsellor, classroom teachers can help in this task by bringing to the attention of their students the relationship between specific school subjects and particular occupations or groups of occupations. Each subject requires of students a variety of skills, attitudes, and work habits that are unique to it. It is important that students making career plans be aware of these in order to assess their own strengths and weaknesses.

Teachers of anglais/English can assist their students to make intelligent career decisions through the discussion in class of the various levels of language proficiency demanded by specific occupations. Students who demonstrate an aptitude for oral or written expression can be encouraged to explore careers that will provide scope for their talents. Teachers can and should enhance their own awareness of the variety of careers available to students with strong language skills. One source of information of this kind is The Student, Subject, and Career Series, a set of booklets published by the Guidance Centre, Faculty of Education, University of Toronto. Each booklet deals with careers in which competence in a particular subject area plays an important role. The one on English, for example, describes in some detail thirty-three occupations under three broad headings: those in which proficiency in English is essential to success, those in which it is highly desirable, and those in which it is useful. Although these booklets are written primarily for students, the information they contain will prove useful to teachers who wish to learn more about various occupations so that they can better help their students in the difficult and complex task of choosing a career.

10. Ontario, Ministry of Education, OSIS, p. 9.

11. Ibid., p. 5.

Values in Anglais/English Programs

Values may be defined as those qualities that the individual, the society, or both consider important as principles for conduct and as major aims of existence. Values are a basis for decision making; they have a significant impact on interpersonal relations; and they are fundamental to the formation of life goals. From values are derived moral precepts, social norms, rules, and laws. The attitudes of individuals evolve from the interplay between values and experiences.

The home has the primary responsibility for values education. However, the school also has a role to play in helping students to develop, and reflect on, the values that are essential for their individual well-being and the well-being of society.

Values education occurs as an integral part of the school experience and is an important component of the study of all subjects. Teachers of anglais/English have always involved their students in the study of values. The personal values of characters in literature and the conflicts those characters face mirror the values and conflicts of all humankind. The ways in which characters express their values and resolve their conflicts, as well as the consequences of their decisions, provide readers with vicarious experience that may well assist them in their own growth.

It is therefore important that the teacher of anglais/English provide students with regular opportunities to reflect on the values and issues that arise from the subject matter and from the interaction of students and teachers in the classroom. These opportunities are used to help students clarify and carefully examine values within the social context and to develop skills that will assist them with the dilemmas they meet in their own lives.

Thinking about values and issues should take place within a classroom context that promotes justice, respect, and caring and that respects the privacy of students and their families. Students are challenged to consider the ethical implications of decisions and to become increasingly aware of both rights and responsibilities.

Sex Equity

Policy of the Ontario Government

The policy of the Ontario government, outlined in section 2.13 of OSIS, makes it clear that equality of educational opportunity requires that sex-role stereotyping be avoided, both in access to courses and programs and in the school curriculum. The application of this policy to the anglais/English program will affect the selection of learning materials and the choice of language, particularly the use of the word *man* to refer to both men and women and the generic use of the male pronoun.

Selection of Learning Materials

Stereotyping defines roles in highly specific and very narrow ways, both for males and females. When it is present in educational materials, stereotyping perpetuates outmoded attitudes and limits the development of students, particularly females. Section 2.13 of OSIS calls for a balanced representation in the curriculum of the achievements of women: "Students should be able to see men and women in a variety of roles. . . . Materials and methods in our schools must reflect a society to which both men and women are contributing."¹²

When teachers of literature consider the selection of learning materials, however, they confront the reality that, apart from contemporary literature, novels, plays, and stories rarely present female role models acceptable in our society today. Although every attempt must be made to achieve a "balanced representation" in the choice of materials, literary classics should not be omitted from the curriculum because their portrayal of women is perceived as stereotyped. To remove them would lead to other kinds of narrowness and distortion, limiting students' exposure to the full range of English literature and obscuring the development of societal views of women over the years. As mirrors of the customs and attitudes of their times, these literary works can serve to provoke student discussion of aspects of social change, including the role of women.

Bias in Language

Language itself can transmit prejudice, reflecting as it does people's assumptions and beliefs. Research also indicates that linguistic patterns direct our perceptions and thinking into particular channels. Teachers must therefore be aware of their choice of words, both in speech and writing, and be sensitive to the connotations of words as well as to their meanings. Suggestions for alternatives to sexist terms in our language can be obtained from the Ontario Women's Directorate, 4th Floor, Mowat Block, 900 Bay Street, Toronto, Ontario M7A 1L2.

12. Ibid., p. 12.

Appendix: A Taxonomy of Educational Objectives¹³

The purpose of the material in this appendix is to help teachers develop units of study by formulating specific lesson objectives. It is presented as one example of a taxonomy of objectives in education.

An Introduction to Objectives

The emphasis on objectives in instructional planning has led to a “new” vocabulary. This has resulted from an attempt to classify, sometimes to the extreme, educational objectives. Basically, however, three principal categories have been identified:

1. “knowledge”, involving facts
2. “skills”, involving both mental skills (comprehension, application, analysis, synthesis, evaluation) and physical skills
3. “attitudes”, involving emotional reactions and values

13. The material in this appendix has been adapted from *Program Planning*, a kit published by the Research Committee of the Ontario Secondary School Teachers' Federation (OSSTF) in 1975 to assist teachers in curriculum development. The Ministry of Education wishes to acknowledge its appreciation to the OSSTF for granting permission to reprint sections of this kit.

Levels of Mental Skills

Highest	Creativity	6. Evaluation:	The student makes a judgement of good or bad, right or wrong, according to standards he/she designates.
		↑	
		5. Synthesis:	The student solves a problem by using previously unrelated information.
		↑	
	Comprehension	4. Analysis:	The student solves a problem by breaking it down into identifiable segments.
		↑	
		3. Application:	The student solves a lifelike problem that requires the identification of the issue and the selection and use of appropriate generalizations and skills.
		↑	
		2. Interpretation:	The student discovers relationships among facts, generalizations, definitions, values, and skills.
		↑	
Lowest		1. Translation:	The student changes information into a different symbolic form or language.

Levels of the Affective Area

Highest	5. Characterizing:	The student develops a consistent philosophy of life.
	↑	
	4. Organizing:	The student is able to establish a system of values that allows him/her to select those that are most appropriate for a particular situation.
	↑	
	3. Valuing:	The student's behaviour is consistent to the extent that it demonstrates that he/she holds a value.
	↑	
	2. Responding:	The student reacts once his/her attention has been attracted.
	↑	
Lowest	1. Receiving:	The student's attention is attracted.

The following charts attempt to list some action terms that will be useful to teachers writing lesson objectives for each area and level.

Skills – Mental

Level	Intent of Objective	Action Terms
	The student:	
1. Comprehension	<ul style="list-style-type: none"> – interprets verbal materials; – interprets written materials; – interprets charts and graphs; – translates verbal materials into mathematical formulas; 	converts, distinguishes, estimates, explains, extends, gives examples, infers, paraphrases, rewrites, summarizes
2. Application	<ul style="list-style-type: none"> – applies concepts and principles to new situations; – applies laws and theories to practical situations; – solves mathematical problems; – demonstrates the correct use of a method or procedure; 	changes, computes, demonstrates, discovers, manipulates, modifies, operates, predicts, prepares, produces, relates, shows, solves, uses
3. Analysis	<ul style="list-style-type: none"> – recognizes unstated assumptions; – recognizes logical fallacies in reasoning; – distinguishes between facts and inferences; – analyses the organizational structure of work; 	diagrams, differentiates, discriminates, distinguishes, identifies, illustrates, infers, outlines, points out, relates, selects, separates, subdivides
4. Synthesis	<ul style="list-style-type: none"> – writes a well-organized theme; – gives a well-organized speech; – writes a creative short story (or poem or musical score); – proposes a plan for an experiment; – integrates learning from different areas into a plan for solving a problem; – formulates a new scheme of classifying objects; 	categorizes, combines, compiles, composes, creates, defends, designs, devises, estimates, generalizes, generates, modifies, plans, organizes, rearranges, reconstructs, revises, rewrites, summarizes, tells, writes
5. Evaluation	<ul style="list-style-type: none"> – judges the logical consistency of written material; – judges the adequacy with which conclusions are supported by data; – judges the values of a work (art, music, writing) by use of internal criteria; – judges the value of a work by use of external standards of excellence. 	appraises, compares, concludes, contrasts, criticizes, describes, discriminates, explains, justifies, interprets, relates, summarizes, supports

Skills – Affective

Level	Intent of Objective	Action Terms
1. Receiving	<p>The student:</p> <ul style="list-style-type: none"> – listens attentively; – attends closely to the classroom activities; – accepts differences of race and culture; 	asks, chooses, describes, follows, gives, holds, identifies, locates, names, points to, uses, selects
2. Responding	<ul style="list-style-type: none"> – completes assigned homework; – obeys school rules; – participates in class discussion; – completes laboratory work; – volunteers for special tasks; – shows interest in subject; 	answers, assists, compiles, conforms, discusses, greets, helps, labels, performs, practises, presents, reads, replies, reports, tells, writes, selects
3. Valuing	<ul style="list-style-type: none"> – appreciates good literature (art, music); – appreciates the role of any subject (i.e., anglais) in everyday life; – shows concern for the welfare of others; – demonstrates commitment to social improvement; – enjoys helping others; 	completes, describes, differentiates, explains, invites, joins, justifies, proposes, reads, reports, selects, shares, studies, works
4. Organizing	<ul style="list-style-type: none"> – recognizes the need for balance between freedom and responsibility in a democracy; – recognizes the role of systematic planning in solving problems; 	adheres, alters, arranges, combines, compares, completes, defends, explains, generalizes, identifies, integrates, modifies, orders, organizes, prepares, relates, synthesizes
5. Characterizing	<ul style="list-style-type: none"> – formulates a life plan in harmony with his/her abilities, interests, and beliefs; – displays safety-consciousness; – demonstrates self-reliance by working independently; – practises co-operation in problem solving; – demonstrates industry, punctuality, and self-discipline; – maintains good health habits. 	acts, discriminates, displays, influences, listens, modifies, performs, practises, proposes, qualifies, questions, revises, serves, solves, uses, verifies

Skills – Physical

Intent of Objective	Action Terms
<p>The student:</p> <ul style="list-style-type: none">– writes smoothly and legibly;– draws accurate reproductions of a picture (or map, etc.);– sets up equipment quickly and correctly;– types with speed and accuracy;– performs a dance correctly;– creates new ways of performing.	<p>assembles, builds, calibrates, changes, cleans, composes, connects, constructs, corrects, creates, designs, dismantles, drills, fastens, fixes, follows, grinds, grips, hammers, heats, identifies, locates, makes, manipulates, mends, mixes, starts, stirs, uses</p>

Bibliography

Research

Britton, James. *Language and Learning*. Harmondsworth, England: Penguin Books, 1970.

Britton, James, ed. *Talking and Writing: Handbook for English Teachers*. London: Methuen Educational, 1967.

Cooper, Charles R., and Odell, Lee, eds. *Research on Composing*. Urbana, Ill.: National Council of Teachers of English, 1978.

Cummins, J. "Bilingualism and Educational Development in Anglophone and Minority Francophone Groups in Canada". *Interchange* 9 (1978-79), pp. 40-51.

———. *Bilingualism and Minority-Language Children*. Toronto: OISE Press, 1981.

Elley, W.B.; Barham, J.H.; Lamb, H.; and Wylie, M. *The Role of Grammar in a Secondary School Curriculum*. Wellington, New Zealand: New Zealand Council for Educational Research, 1979.

Genesee, Fred. "Individual Differences in Second-Language Learning". *Canadian Modern Language Review* 34:3 (February 1978), pp. 490-504.

———. "Second-Language Learning and Language Attitudes". *Working Papers on Bilingualism*, no. 16 (October 1978), pp. 19-42.

———. "An Experimental French Immersion Program at the Secondary School Level, 1969 to 1974". *Canadian Modern Language Review* 33:3 (January 1977), pp. 318-32.

Kaplan, Robert B., ed. *On the Scope of Applied Linguistics*. Rowley, Mass.: Newbury House, 1980.

Krashen, Stephen D. *Writing: Research Theory and Application*. Elmsford, N.Y.: Pergamon Press, 1984.

Krashen, Stephen D., and Terrell, Tracy D. *The Natural Approach*. Oxford: Pergamon Press; San Francisco: Alemany Press, 1983.

Lambert, W.E. "A Canadian Experiment in the Development of Bilingual Competence". *Canadian Modern Language Review* 31 (October 1974), pp. 108-16.

Macaulay, William J. "The Difficulty of Grammar". *British Journal of Educational Psychology*, November 1974, pp. 153-62.

Murray, Donald A. *A Writer Teaches Writing*. Boston: Houghton Mifflin, 1968.

O'Hare, Frank. *Sentence Combining: Improving Student Writing Without Formal Grammar Instruction*. Research Report No. 15. Urbana, Ill.: National Council of Teachers of English, 1971.

Postman, Neil, and Weingartner, Charles. *Linguistics: A Revolution in Teaching*. New York: Dell Publishing, 1966.

Pringle, Ian. "The Case for Restoring Grammar". *The English Quarterly* 9 (Fall 1976), pp. 19-30.

Scardamalia, M.; Bereiter, C.; and Fillion, B. *Writing for Results*. Toronto: OISE Press, 1981.

Smith, Frank. *Writing and the Writer*. New York: Holt, Rinehart and Winston, 1982.

Swain, Merrill, and Lapkin, Sharon. *Bilingual Education in Ontario: A Decade of Research*. Toronto: Ministry of Education, Ontario, 1981.

Tucker, G.R. "Methods of Second-Language Teaching". *Canadian Modern Language Review* 31 (October 1974), pp. 102-7.

Evaluation

American Council on the Teaching of Foreign Languages. *ACTFL Provisional Proficiency Guidelines*. Hasting-on-Hudson, N.Y.: ACTFL, 1982.

Ontario, Ministry of Education. *Evaluation and the English Program*. Toronto: Ministry of Education, Ontario, 1979.

———. *Evaluation of Student Achievement: A Resource Guide for Teachers*. Toronto: Ministry of Education, Ontario, 1976.

